

FREEDOM OF INFORMATION AND PRIVACY ACTS

**SUBJECT: COMMUNIST INFILTRATION-MOTION
PICTURE INDUSTRY(COMPIC) (EXCERPTS)**

FILE NUMBER: 100-138754

SERIAL:1103(part 1)

PART: 10 OF 15



FEDERAL BUREAU OF INVESTIGATION

Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. L. V. BOARDMAN

DATE: JANUARY 3, 1956

FROM : MR. A. H. BELMONT

SUBJECT: COMMUNIST INFILTRATION INTO
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C
Bufile 100-138754

Tolson _____
Boardman _____
Belmont _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Trotter _____
Winters _____
Tele. Room _____
Holloman _____
Gandy _____

There are attached hereto additional pages of the running memorandum on Communist infiltration into the Motion Picture Industry, brought up to date as of December 31, 1955.

As indicated by the information contained in the attached memorandum Bureau files reflect Communist infiltration of the Motion Picture Industry is practically nonexistent at the present time. Furthermore, informants report no information reflecting any plans on the part of the Communist Party to infiltrate the industry.

It does not appear that the amount of information being obtained is commensurate with the time and money being expended by the Bureau in compiling this running memorandum. Accordingly, it is recommended that the running memorandum on Communist infiltration of the Motion Picture Industry be discontinued at this time. The Bureau file on this matter, however, will remain open, and in the event information of interest to the Director is developed he will be advised by individual memorandum. If in the future Communist Party activities in this field so warrant the running memorandum will be reinstituted.

RECOMMENDATION:

That the running memorandum on this matter be discontinued at this time.

Enclosure

HC:bas:dj
(6)

- 1 - Mr. Nichols
- 1 - Mr. Boardman
- 1 - Mr. Belmont
- 1 - Mr. Cramer
- 1 - yellow

"ENCLOSURE ON BULKY RAMP"

EX-125

RECORDED-53

100-138754-1103

JAN 17 1956

Volume II from the
Director's office should
be made in serial.
R. Murray
1/5-He

100

Corrected page to name Belmont to Boardman dated December 1955, re "Communist Infiltration Into The Motion Picture Industry, Internal Security - C, Bufile 100-138754." HC:bas

MR. L. V. BOARDMAN

January 3, 1956

MR. A. H. BELMONT

**COMMUNIST INFILTRATION INTO
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C
Bufile 100-138754**

There is attached hereto the revised pages of the running memorandum on Communist infiltration into the Motion Picture Industry, brought up to date as of December 31, 1955.

As indicated by the information contained in the attached memorandum Bureau files reflect Communist infiltration of the Motion Picture Industry is practically nonexistent at the present time. Furthermore, informants report no information reflecting any plans on the part of the Communist Party to infiltrate the industry.

It does not appear that the amount of information being obtained is commensurate with the time and money being expended by the Bureau in compiling this running memorandum. Accordingly, it is recommended that the running memorandum on Communist infiltration of the Motion Picture Industry be discontinued at this time. The Bureau file on this matter, however, will remain open, and in the event information of interest to the Director is developed he will be advised by individual memorandum. If in the future Communist Party activities in this field so warrant the running memorandum will be reinstituted.

RECOMMENDATION:

That the running memorandum on this matter be discontinued at this time.

Enclosure

HC:bas:dij

(6)

- 1 - Mr. Nichols
- 1 - Mr. Boardman
- 1 - Mr. Belmont

Tolson Mr. Cramer

Belmont _____

Harbo _____

Mohr _____

Parsons _____

Rosen _____

Tamm _____

Winterrowd _____

Tele. Room _____

Holloman _____

Gandy _____

January 3, 1956

RUNNING MEMORANDUM ON COMMUNIST INFILTRATION INTO THE

MOTION PICTURE INDUSTRY

(Up to Date as of December 31, 1955)

100-138754-1123

TABLE OF CONTENTS

	Page
<u>SUMMARY ON COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY</u>	
<u>DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD</u>	I-1,6,10,13,17,24,3
Communist Declarations of Interest in Motion Picture Industry	I-1,2
Communist Tactics, Strategy and Methods of Operation	I-2,36
Present Tactical Line	I-2,9
Early Communist Party History and Organization in Hollywood	I-3,4
Structural Development of the Communist Party in Hollywood	I-4,5
Communist Party Membership in Hollywood	I-5
Communist Situation in Hollywood 1948-1949	I-5,6,7
Victor Riesel	I-35
II. COMMUNIST INFILTRATION OF LABOR	II-36,39,59
International Alliance of Theatrical Stage Employees	II-1,34,56
Motion Picture Industry Council (MPIC)	II-1,21,24,36
Screen Publicists' Guild (SPG)	II-2,20
Screen Office and Professional Employees Guild (SOPEG)	II-2,21
Labor League of Hollywood Voters (LLHV)	II-2
Motion Picture Workers Industrial Union (MPWIU)	II-2
Conference of Studio Unions (CSU)	II-3,4,5,31,33
Herbert K. Sorrell	II-4
Averill J. Sernan	II-4
Norval D. Crutcher	II-4
Frank J. Drdlik	II-4
Edward M. Gilbert	II-4
Andrew Lawless	II-4
Russell L. McKnight	II-4
John R. Martin	II-3
Matthew Mattison	II-5
Writers' Guild of America	II-45,46,47,49,59

	<u>Page</u>
Screen Writers Guild (SWG)	II-6, 7, 8, 9, 18, 29, 32, 33, 37
American Authors' Authority (AAA)	II-10
Screen Actors Guild (SAG)	II-10, 11, 12, 27, 31, 40, 41, 47, 48, 55
Screen Cartoonists' Guild (SCG)	II-12, 13, 14, 20
Robert Carlson	II-13
Maurice Howard	II-13
Milton S. Tyre	II-13
Cecil Beard	II-13
Thomas Burnes	II-13
William ("Bill") Hightne	II-13
Screen Office Employees Guild (SOEG)	II-14
Screen Directors Guild, Inc. (SDG)	II-14, 15, 16, 27, 37
Screen Extras Guild	II-56
Musicians Mutual Protective Association (MMPA)	II-16
Council of Hollywood Guilds and Unions (CHGU)	II-16, 17
Screen Analyst Guild	II-21
Motion Picture Operators	II-21
American Guild of Variety Artists	II-22
Association of Documentary and Television Film Cameramen	II-23
Authors League of America	II-24
Society of Independent Motion Picture Producers	II-29
Screen Producers Guild	II-29
Actors Equity Association	II-22, 39, 41-43, 56
American Federation of Television and Radio Artists (AFTRA)	II-43, 44
III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS	III-1, 8, 12, 13, 24, 29, 38
Background	III-1
New Theatre League	III-1
League of American Writers	III-1
Hollywood School for Writers	III-1
Hollywood Writers Mobilization	III-2
The Writers Congress held at the University of Southern California, Los Angeles, November 1-3, 1943	III-2
Hollywood Community Radio	III-2, 3
People's Educational Center, also known as The Los Angeles Educational Association, Inc.	III-3

Page

Lincoln Community Book Center, also known as Lincoln Book Shop	III-3
The Motion Picture Democratic Committee	III-3
Hollywood Independent Citizens Committee of the Arts, Sciences and Professions	III-6
Progressive Citizens of America	III-6
Hollywood Anti-Nazi League	III-4
Hollywood League for Democratic Action	III-4
The American Peace Mobilization	III-4
The Joint Anti-Fascist Refugee Committee	III-4
The Actors Laboratory	III-5, 11
The American Youth for Democracy	III-5
Citizens Committee for the Motion Picture Strikers	III-5
The National Committee to Win the Peace	III-5
The Hollywood Forum	III-5
Western Council for Progressive Business, Labor and Agriculture	III-5
The American-Russian Institute	III-5, 13
The Civil Rights Congress	III-6, 13
Southern Conference for Human Welfare	III-6
The National Negro Congress	III-6
The Russian-American Club	III-6
The People's Educational Center, also known as the Los Angeles Educational Association, Incorporated	III-6
Committee of One Thousand	III-6
Freedom from Fear Committee	III-6
Hollywood Council of the Arts, Sciences and Professions	III-6, 8, 12, 13, 21, 24, 28, 39, 40, 41, 42, 43, 45
Peoples Songs	III-7
Independent Progressive Party	III-18
Minute Women For Peace	III-18
Political Prisoners Welfare Committee	III-19
Theatre Lab of the First Unitarian Church	III-20
Unitarian Sunday Club	III-20
Citizens Committee to Preserve American Freedom	III-33
Southern California Council to Abolish the Un-American Activities Committee	III-35
Champions of the Bill of Rights	III-35
National Negro Labor Council	III-36
Committee for the Negro in the Arts	III-38
National Council of the Arts, Sciences and Professions	III-38, 50
"Hollywood Review"	III-43
American Committee for Protection of Foreign Born	III-44
Southern California Council of the National Council of the Arts, Sciences and Professions	III-46
IV. COMMUNIST INFLUENCE IN MOTION PICTURES	IV-1, 12, 13, 22, 28, 30, 3 42
Analysis of Motion Pictures Containing Propaganda	IV-2, 3, 4, 5, 6, 7, 8, 9, 10 11, 14

	Page
"Keeper of the Flame"	IV-2
"The Master Race"	IV-2
"North Star"	IV-2
"Pride of the Marines"	IV-3
"Song to Remember"	IV-3
"The Best Years of Our Lives"	IV-3
"It's a Wonderful Life"	IV-3
"The Farmer's Daughter"	IV-4
"Crossfire"	IV-4
"Mission to Moscow"	IV-5
"Case Timberlane"	IV-5
"Brute Force"	IV-5
"Buck Privates Come Home"	IV-5
"Time of Your Life"	IV-5
"Another Part of the Forest"	IV-6
"All My Sons"	IV-6
"In Place of Splendor"	IV-7
"So Well Remembered"	IV-7
"Hazard"	IV-8
"Gentleman's Agreement"	IV-8
"Monsieur Verdoux"	IV-8
"A Streetcar Named Desire"	IV-8
"Christ in Concrete"	IV-8
"Prelude to Night"	IV-9
"State of the Union"	IV-9
"Treasure of Sierra Madre"	IV-9
"Tucker's People"	IV-9
"Boy With the Green Hair"	IV-9
"We Were Strangers"	IV-9,12
"The Big Knife"	IV-10
"Give Us This Day"	IV-12
"Stake Out"	IV-13
"Border Street"	IV-14
"They Shall Not Die"	IV-14,15
"The Lawless"	IV-15
"No Sad Songs For Me"	IV-15
"The Flame and The Arrow"	IV-15
"More Than Defense"	IV-16
"Born Yesterday"	IV-16,19
"An Enemy of the People"	IV-19
"Emergency Wedding"	IV-20

"Halls of Montezuma"
 "Steel Helmet"
 "The Hook"
 "They Came To A City"
 Miscellaneous
 "Tower of Lilies"
 "The Glass Wall"
 "Salt of The Earth"
 "Silent Thunder"
 "Roman Holiday"
 "Carnival Story"
 "Oh Men; Oh Women"
 "Storn Center"

Page

IV-20
 IV-20
 IV-20
 IV-21
 IV-10,13,16,25
 IV-30
 IV-30,31
 IV-32,35,36,39
 IV-34
 IV-34
 IV-36,37
 IV-41
 IV-41

V. SOVIET ACTIVITIES IN HOLLYWOOD
 Artkine Pictures, Inc.

V-1
 V-2,3

VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE
 MOTION PICTURE INDUSTRY BY THE COMMITTEE ON
 UN-AMERICAN ACTIVITIES OF THE HOUSE OF
 REPRESENTATIVES

VI-1,18,30,39,51,80
 107

Activities of "Unfriendly" Witnesses and
 Their Attorneys or Associates Prior
 to October, 1947, Hearings
 Activities of "Unfriendly" Witnesses and
 Their Attorneys or Associates During
 the October, 1947, Hearings
 Hearings of the House Un-American Activities
 Committee, October, 1947

VI-1,2,3,39

VI-3,4

VI-4,5,6,7,8,9,10
 11,12,13,14

Activities of the "Hollywood Ten" Following
 The House Un-American Activities
 Committee Hearings

VI-14,15,16,17,22
 47,80

Damage Suit Filed by "Hollywood Ten"
 Lawson and Trumbo Appeals

VI-18
 VI-18

Alvah Bessie
 Herbert Biberman
 Lester Cole
 Edward Dmytryk
 Ring Lardner, Jr.
 John Howard Lawson
 Albert Maltz
 Samuel Ornitz
 Adrian Scott
 Dalton Trumbo

VI-15,26
 VI-15,23
 VI-15,23
 VI-15,25
 VI-16,24
 VI-16,28
 VI-15,26
 VI-17,26
 VI-17,26
 VI-17,25

Petition for Rehearing by Supreme Court of
 Appeals of Lawson and Trumbo

VI-30

	<u>Page</u>
Status of Prosecution Against the "Hollywood Ten"	VI-31, 40
Activities in Support of the "Hollywood Ten"	VI-33, 42
Proposed New Hearings by HCUA	VI-49
Activities in Connection with the "Hollywood Ten"	VI-51
Activities in Connection with 1951 Motion Picture Hearings by House Committee on Un-American Activities	VI-53
1951 Hearings by House Committee on Un- American Activities Concerning Communism in the Motion Picture Industry	VI-55, 62
Reaction to 1951 Hearings by House Committee on Un-American Activities Concerning Communism in the Motion Picture Industry	VI-75
A. by Communist Press	VI-75
B. others	VI-76
Analysis of Testimony Taken By The House Committee on Un-American Activities during 1951	VI-91
Reaction to 1951 Hearings, etc.	VI-94
1952 Hearings By House Committee on Un-American Activities Concerning Communism in the Motion Picture Industry	VI-97, 107
✓ 1953 Hearings by House Committee on Un-American Activities Concerning Communism in the Motion Picture Industry	VI-113, 131
Hearings of the House Un-American Activities Committee at Los Angeles, March and April, 1953	VI-116-124
Cooperative witnesses	
Danny Dare	VI-116
Harold Adolph Hecht	VI-117
David A. Lang	VI-117
Silvia Richards	VI-118
Gertrude Purcell	VI-118
Uncooperative witnesses	
Edward Huebsch	VI-119
Phillip Dey Eastman	VI-119
Julian Faraday Gordon	VI-120
Francis Edward Farago	VI-120
Simon M. Lazarus	VI-120

	<u>Page</u>
Ben Maddow	VI-121
David Robison	VI-121
Libby Burke	VI-122
Virginia Mullen	VI-122
Robert Wachsman	VI-123
Clement Filenchick	VI-123
Frank Tarleff	VI-123
Shimen Ruskin	VI-124
Hedrick Young	VI-124
Hearings of the House Un-American Activities Committee at New York City, May, 1953	VI-125-127
Artie Shaw	VI-125
Jay Gorney	VI-125
Lionel Stander	VI-125
Lee S. Sabinson	VI-126
Zachary Schwartz	VI-126
Mortimer Offner	VI-126
Arnaud D'Ussan	VI-127
Robert Rossen	VI-127
Hearings of the House Un-American Activities Committee in Los Angeles, November 23, 1953	VI-131-135
Miscellaneous	VI-128-130, 136
Damage Suit Charging "Blacklisting"	VI-128, 129
Sidney Buchman	VI-129
Lucille Ball	VI-129
Gene Kelly	VI-130
David Commons	VI-136
VII. ASSOCIATION OF MOTION PICTURE PRODUCERS, INC. (AMPP)	VII-1, 2, 3, 4, 6
VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY	VIII-1, 4, 6, 16, 24, 29, 31, 32, 33
Labor	VIII-1, 24
"Progressive Theater"	VIII-1, 2
Actors Equity Association (AEA)	VIII-2, 5, 25
Formation of a Group to Combat Loyalty Investigations	VIII-2, 3,
People's Film Club	VIII-3
Peoples Drama	VIII-4, 20
Jefferson Theatre Workshop	VIII-5, 27
Individuals Reported to be Communists or Communist Sympathizers Active in the Entertainment Field	VIII-6
American Guild of Variety Artists	VIII-25
Association of Documentary and Television Film Cameramen	VIII-25

	Page
Dramatic Workshop	VIII-26
National Council of the Arts, Sciences and Professions	VIII-27
Peoples Dram, Inc.	VIII-12
Suspected Communists or Communist Sympathizers in "Come Back Little Sheba"	VIII-13
"Freight"	VIII-16
Actors Studio	VIII-17
Artists League of America	VIII-17
Brighton Film Circle	VIII-18, 20
Committee For The Negro in The Arts	VIII-18
Contemporary Films, Inc.	VIII-18
Dance-Drama School, Inc.	VIII-19
Jewish Music Alliance	VIII-19
New Playwrights, Inc.	VIII-20
Originals Only	VIII-21
Stanley Theatre	VIII-21
"Just For Laughs"	VIII-21
"Peter Quirke"	VIII-21
"The Kidders"	VIII-22
"Traveler Witheng Luggage"	VIII-22
"The World of Sholem Aleichem"	VIII-32
"The Sea Gull"	VIII-33
"The Mistress"	VIII-33
"The Inspector General"	VIII-34
"Attack From The Sea"	VIII-34
"The Magic And The Loss"	VIII-34
Phoenix Theatre	VIII-35
Club Cinema	VIII-36
Creative Film Foundation	VIII-36
Foreign Films Exhibited in New York Cities	VIII-36
"The Crimson Flower"	VIII-36
"Shanderhag"	VIII-36
"A Kingdom on the Waters"	VIII-36
"Caspian Story"	VIII-36
"The Anna Cross"	VIII-36
"True Friends"	VIII-36
"Se Visit Moscow"	VIII-36
Lenox Studio Workshop	VIII-37
IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY	IX-1, 4, 5, 10, 13, 15-16, 17-19, 20
Italy	IX-13
France	IX-1, 2, 10, 15, 16
U.S.S.R.	IX-2, 20
Peace Congress in Poland, 1948	IX-3

Hungary
Australia
England
Israel
International Film Festival
Mexico
Miscellaneous
Japan
Spain

Page

IX-3, 21
IX-3
IX-3, 10, 20
IX-3
IX-7
IX-11, 21
IX-9
IX-17-19, 23, 24
IX-21

I. ANTI-COMMUNIST ACTIVITIES

I-1, 5, 15, 17, 23, 28,
30, 43, 44, 45, 46

Motion Picture Alliance for the Preservation
of American Ideals

I-1, 2, 5, 15, 17, 23

Tenney Committee Investigations

I-2

American Jewish League Against Communism (AJLAC)

I-2, 7

Cinema Educational Guild (CEG)

I-2, 6, 18, 24

Anti-Communist Pictures and Plays

I-2, 18, 33

Cinema Lodge of B'nai B'rith

I-8

Century Theatre

I-9

Foundation For Political Freedom

I-9

"Clearance" Program

I-38

"Thieves' Paradise"

I-2, 3

"Iron Curtain"

I-3

"I Married A Communist"

I-3, 10

"Jet Pilot"

I-4, 13

"Crossroads For America"

I-4

"The Red Menace"

I-4, 12

"The Conspirator"

I-4, 13

"Walk a Crooked Mile"

I-4

"Red Gloves"

I-4

"Guilty of Treason"

I-10, 15

"Red Danube"

I-11

"Project X"

I-19

"The Sickle Or The Cross"

I-13

"The Big Lift"

I-15

"I Was A Communist For The F.B.I."

I-25

"High Frontier"

I-25

"The Big Lie"

I-25

"The Man Who Voted No"

I-25

"Tokyo File 212"

I-26

"Wonderful Town"

I-43

"Pickup On South Street"

I-43

Wage Earners Committee

I-28

American Legion

I-30, 40

Americans Against Communism

I-38

Miscellaneous

I-14, 19, 26, 35, 41,

Hollywood American Federation of Labor

X-45

Film Council

"Awards"	Page X-43
Anti-Communist Pictures	X-46
Notion Picture Alliance	X-47, 49
II. MISCELLANEOUS	II-1, 2, 3, 15, 18, 21, 23, 24, 28
Carl Foreman Productions	II-18
Independent Producers, Inc.	II-19
Independent Productions Corporation	II-21, 23, 24, 25, 26, 27
"Martin Luther"	II-28
"Ghost of a Chance"	II-28
"Guys and Dolls"	II-28
"From Here to Eternity"	II-29
Communists in Hollywood	II-29
Artkine Pictures, Incorporated	II-29
Charles Chaplin	II-30
Freedom Stage, Incorporated	II-30, 34
"Hollywood's Here"	II-31
White Lake Lodge	II-32
"Gone With the Wind"	II-28
"Executive Suite"	II-28
"Demetrius and the Gladiators"	II-29
"The Raid"	II-29
"Broken Lance"	II-29
"Dragnet"	II-29, 30
"The Caine Mutiny"	II-30, 31
"Birth of a Nation"	II-31
"On the Waterfront"	II-31, 32, 33, 34
Senator Richard L. Neuberger	II-34, 34
Newspaper Article Appearing in the "New York Times" October 10, 1954	II-35, 36
Rough Stuff in the Movies	II-36, 37, 38
"A Child of the Century" by Ben Hecht	II-38, 39
Ed Sullivan, Columnist	II-57
Fund for the Republic	II-45, 599
Hollywood Productions Contrary to the Communist Party Line	II-53
House Committee on Un-American Activities	II-51
World Peace Prize and Charlie Chaplain	II-52
Ten Best Films of 1954 in the "Daily Worker"	II-58
Center Stage, Incorporated	II-59

I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD

Communist Declarations of Interest in Motion Picture Industry

Willi Muenzenberg, for many years a Communist Party functionary in Germany, in an article entitled "Capture the Film" with the subtitle "Hints on the Use of, Out of the Use of, Proletarian Film Propaganda" which appeared in the Daily Worker on July 23, 1925, stated as follows:

"We must develop the tremendous cultural possibilities of the motion picture in a revolutionary sense....One of the most pressing tasks confronting Communist parties in the field of agitation and propaganda is the conquest of this supremely important propaganda weapon until now the monopoly of the ruling class, we must wrest it from them and turn it against them."

In stressing the importance of the motion picture, Muenzenberg calls attention to the fact that "the total attendance in the movie theaters of England, France and the United States is perhaps even today (1925) greater than the total number of newspaper readers in those countries." Muenzenberg also states in this article "not the destruction of tools and technical equipment, but their conquest and their turning to the use of the labor movement, for the idea-world of Communism".

In a second article by Muenzenberg found in the Daily Worker of Saturday, August 15, 1925, entitled "The Picture and the Film in the Revolutionary Movement", he quotes internationally famous Communists concerning the importance of motion pictures to the world Communist movement. He quotes Vladimir Ilitch Lenin in a conversation with Comrade A. V. Lunacharski, the former Soviet Commissar for Public Education, as stating:

"You must powerfully develop film production, taking especially the proletarian kino (motion picture theatres) to the city masses and in still a much greater extent to the village. You must always consider that of all the arts, the motion picture is for us the most important."

Muenzenberg also quotes the Chairman of the Executive Committee of the Communist International, Gregory E. Zinoviev, concerning the motion picture as follows:

"The motion picture in the possession of the bourgeoisie is the strongest means for the betrayal and befuddling of the masses. In our hands it can and must become a mighty weapon of Communist propaganda for the enlightening of the widest working masses."

_____ He quotes Clara Zetkin who has been referred to as the oldest revolutionary woman and an intimate friend of Lenin as stating concerning the significance of the motion picture in the Communist propaganda:

_____ "On no account can the Communist movement ignore the propaganda power of the motion picture."

In addition to these quotations cited by Muensenberg, he also wrote in his article as follows:

"....In the factories or after working hours we could show the workers by means of trick film the constant lowering of their living conditions, of the actual lowering of their wages in comparison to the rising prices, and thus demonstrate the actual working out of bourgeois control of politics and industry.

"There are hundreds of motives and objectives that can be utilized in film propaganda. We are not oblivious to the colossal censorship difficulties, technical and organizational obstacles, that stand in the way of all these suggested plans. Much groundwork would already be won if we could put every Communist Party and organization into a position to show a monthly film chronicle of the most important happenings in Soviet Russia, and thus to bring the development of this strongest prop of the international proletarian and revolutionary movement into the clear vision of the masses."

Muensenberg concludes this article with the following statement:

"There must no longer be any country in which the Communist Party and its groups do not make extensive propagandist use of the motion picture film." (Daily Worker, Thursday 7/23/25; Daily Worker, Special Magazine Supplement, Sat., 8/15/25; Soviet Communism-A New Civilization by Sidney & Beatrice Webb)

With regard to the foregoing quotations, it should be pointed out that they were taken from the Daily Worker, which is the Communist daily paper for the eastern part of the United States published in New York City. [REDACTED]

Communist Tactics, Strategy and Methods of Operation

The deceptive tactics employed by the Communist Party have been indicated by their use of trickery and subterfuge to gain an objective. The following quotation of V. I. Lenin, regarded as the "great god" of the American Communists whose writings are their bible, are being set out as indicative of the above.

"The strictest loyalty to the ideals of Communism must be combined with the ability to make all necessary practical compromises, to maneuver, to make agreements, zig-zags, retreats, etc., so as to accelerate the coming to power..." ("Left-Wing Communism, Infantile Disorder", by V. I. Lenin--International Publishers, Co., Inc., 1940, pp. 75-76)

Present Tactical Line

Confidential Informant [REDACTED] of the Los Angeles Office, who is a former member of the Communist Party in the Los Angeles area and has been closely affiliated with the motion picture industry for a considerable period of time, has stated that there has been a noticeable change in the general tactical lines and methods of operation in the Communist Party in the film industry. He stated that this is apparently due to the wave of exposures of individual Communists and Communist

Party line followers in government and other circles as a part of the broad campaign of the attack now being waged on Communism. He related that there has resulted a change in its method of operation and tactics to meet these conditions. He stated that some of the former outspoken leaders of the Communists as well as Communist sympathizers have drawn back to less important positions and have been to say openly in Communist affairs, while those who have not been so active or so well-known have been forced to the front to carry on the program not as Communists but camouflaged as "liberals" and "progressives".

Informant [redacted] has related that these Communists are even boring within the anti-Communist movement with the objective in view of taking over the movement and directing it to less harmful channels, the result being that Communists are attacking themselves but not sufficiently vigorously enough to basically harm themselves or their movement. He related that these are all a part of the tactics which were laid down at the Leninist School of "strategy and tactics." It should be pointed out that this informant [redacted] being a former member of the Communist Party, has considerable knowledge of the Communist strategy and tactics.

[redacted] stated it is becoming more and more apparent that the Communists are using prominent sympathizers in the motion picture industry to further their policies. He stated that by using these persons of high standing and influence, the Communist Party hopes to cover up these individuals' real Communist connections.

Confidential Informant [redacted] also related that a large percentage of this pro-Communist element was brought into Hollywood during the period from 1935 to 1944. Many of these individuals were European refugees who came to this country following the rise of Nazism in Europe and were employed in reliable positions in the field of writing and directing. The majority of these people, although not openly admitted members of the Communist Party, have shown a sympathy to the Communist cause or have moved in Communist circles in the motion picture industry.

Confidential Informant [redacted] provided information indicating that the Communists have recently lost ground to some extent in the trade union field because of the failure of the strike of the Conference of Studio Unions. He indicated, however, that the Communists have more than made up for their failure by having many of their sympathizers placed in high executive positions such as directors and writers. He related that this latter type of penetration is more insidious because of the reputations and influence gained by those elevated in this manner. An outstanding example was the appointment of Dore Schary to be Director of all production at RKO Studios. Mr. Schary has followed the Communist Party line for many years, has engaged in the activities of and supported a number of Communist influenced organizations. Informant [redacted] related that his important position affords him complete protection against any charge by an outsider that he has been involved in Communist activity. This pattern appears to be followed closely, according to [redacted] and extends throughout the industry, tending to make it somewhat sacred from any criticism of a definite or specific nature.

Early Communist Party History and Organization in Hollywood

Confidential Informant [redacted] of the Los Angeles Office related that the League of American Writers, at a convention held in New York City in April

of 1935, decided to form a Pacific Coast Branch of the League of American Writers and related that at that time Bill Frank was the National Secretary of the League of American Writers.

The United Progressive News of September 22, 1936, reflects that some 25 writers attended the first local (Los Angeles and Hollywood) meeting of the League of American Writers on Sunday night and that included in this group was V. J. Jerome (true name Isaac Romane). By the way of identification, it should be pointed out that V. J. Jerome is one of the leading theoreticians of the Communist Party now holding the position of Associate Editor of the monthly theoretical organ of the Communist Party, "Political Affairs".

has related that in 1935, V. J. Jerome, identified above, came to Hollywood from New York in an effort to organize Communist Party units in Hollywood among the writers, producers and actors.

Informant of the Los Angeles Office related that in the Spring of 1935 while he was a member of the Communist Party, direct orders came down from the top structure of the Communist Party, U.S.A. to all units in the Los Angeles Area instructing them to intensify and concentrate their activities in Hollywood and the motion picture industry. The directive emphasized the fact that Communists must try to capture the labor unions and pointed out if this were done, the unions could be of tremendous service in influencing the type of picture produced. The directive also contained a specific call to the Communists requesting them to concentrate on the so-called intellectual groups in Hollywood which are composed of directors, writers, artists, actors and actresses and the highly paid technicians.

According to in the Communist plans of infiltration of the motion picture industry were various schemes to capture labor unions, influence management, make friends among the company executives and to penetrate the so-called intellectual groups. He stated by mobilizing the Communist Party back of a particular picture which was to the liking of the Communists, management was put on notice that it could expect tremendous support from the Communist Party in an effort to make the picture a success.

Structural Development of the Communist Party in Hollywood

Following the work of V. J. Jerome and the appointment of Herbert Sibernan and John Howard Lawson to executive positions in the Communist Party, Hollywood Section, the Communist Party was reorganized in about 1942. According to Informant who has been identified as this reorganization was effected through the establishment of the Northwest Section of the Communist Party in Los Angeles. It wasn't until this time, according to that the Los Angeles County Communist Party had jurisdiction over important Communists in Hollywood. According to this new section was to encompass all Communist Party members in Hollywood including the Communists in the motion picture and radio industries.

Through a most highly reliable but very delicate source, it was ascertained that the Northwest Section was under the leadership of the following individuals known as the Section Executive Committee:

John Howard Lawson
Waldo Salt
Margaret Bennett Wills
Louis Harris

Elisabeth Leach, also known as
Elisabeth Benson and Elisabeth Glenn
Mischka Altman
M. W. (Bill) Pomerance

It was ascertained that John Stapp was made the Organizer. [REDACTED]

John Howard Lawson, Elisabeth Leach Glenn, and John Stapp, in carrying on the work of the Northwest Section and, its successor, the Hollywood Section of the Los Angeles County Communist Party, maintained contact with the Headquarters of the Los Angeles County Communist Party.

On June 13, 1947, Henry Winston, National Organizational Secretary of the Communist Party, USA, was in Los Angeles, California, and on that occasion he discussed the Hollywood Section of the Party stating that Hollywood was important to the entire country and that one person must be responsible for the Hollywood Section to the National Office. He indicated this person should be John Stapp, the Hollywood Section Organizer.

Informant [REDACTED] estimated the membership of the Hollywood Section in 1947 at approximately 900 persons. Of this number, the Party records indicated approximately 600 were employed in the motion picture and radio industries. Of the 600, approximately 300 were actually employed in the motion picture industry. [REDACTED]

Communist Party Membership in Hollywood

The Communist Party in the Hollywood Motion Picture area has developed an organized body, particularly among the unions and cultural organizations. There were in 1947, 520 individuals in Hollywood who were or had been identified as Communists. These individuals were either connected with the Hollywood motion picture industry or the Hollywood radio industry. [REDACTED]

Communist Situation In Hollywood 1948-1949

Confidential Informant [REDACTED] in January and February, 1948 reported that the general situation in the motion picture industry, resulting from years of infiltration by Communists, was at that time in a most critical state. He attributed this situation to the investigation of Communism in Hollywood by the House Committee on Un-American Activities in October, 1947, and notoriety which that investigation had given to Communist influence on motion pictures.

This informant attributed this condition partially to a boycott of theaters, particularly in the Middle West and smaller communities, because of the Communist taint of pictures and the employment of known Communists and sympathizers in the making of pictures.

Another reason, according to this informant, why the motion picture industry was in a critical state was due to the fact that producers could not decide on what type of pictures to make, fearing that some pictures might add to the reputation of Hollywood as a center of Communist activities.

Informant [redacted] also stated that Communist infiltration of the motion picture industry had begun in 1935 and was not unknown to the heads of the industry and, in fact, some of the top studio officials had actually given aid to the Communist penetration. This informant stated that in order for the producers to protect the industry and their own financial condition, they had found themselves lined up with the Communist Party in a united front to oppose any investigation of Communist infiltration into the motion picture industry, and that the producers now find themselves working hand in hand with Communists, Communist fronts, and all elements sympathetic to that cause.

According to this informant, following the Washington hearings in October, 1947 the producers had issued a statement that they would not employ known Communists in the motion picture industry and would voluntarily clean house of all such elements. As a result, certain writers and directors were discharged, but the movement proceeded no further. [redacted] reported that all the efforts of the producers were, at the time of his report, directed toward covering up the Communist situation in Hollywood and using all possible pressures to discredit and, if possible, abolish the House Committee on Un-American Activities. [redacted]

Informant [redacted] further reported in February, 1948 that the Jewish question was becoming very apparent in Hollywood. He also stated that Jewish publications themselves were raising the issue that the House Committee and all other government agencies or state investigative agencies concerned with the investigation of Communism were actually attempting to attack the Jews rather than the Communists.

The informant stated that the majority of producers in Hollywood are Jews and that about seventeen of the nineteen "unfriendly witnesses" subpoenaed before the House Committee in October, 1947 were also Jews, that the racial issue is becoming more and more apparent, and that the producers and those in high positions are becoming so sensitive on the subject that they are actually becoming morbid about it. This attitude, according to the informant, plays right into the hands of the Communists who exploit the work of the Investigative Committee as a sign of rising Fascism in America.

On July 17 and 18, 1948, the 13th District of the Communist Party held a convention in Los Angeles and John Stapp addressed the convention on the subject of the Party's work in the cultural field. He described the entertainment industry as a fringe industry under capitalism, but of value in exposing the contradictions

in which capitalism is being plunged. In connection with the motion picture industry, he cited its inefficient methods, the competition for foreign markets, the high overhead for salaries for Vice Presidents, and the utilization of speed-ups and loyalty oaths as terrorist methods. [REDACTED]

Indications were received during the Fall of 1948 indicating that financial contributions to the Communist Party were not as freely available in Hollywood as had been the case in the past. It was indicated that many of the individuals in Hollywood were in financial straits, such as the "Hollywood Ten", and that other Party members in high salary brackets were inclined to "cover up" and to contribute only to Party functionaries and to controlled organizations. [REDACTED]

During the early part of 1949 it was learned that the Cultural Section of the Communist Party in Los Angeles claimed a total membership of 407, which indicated that some 400 Party members were employed in the motion picture, radio, and allied industries in the Hollywood area, including individuals who were members of various professions, such as lawyers, doctors, scientists and authors who, for one reason or another, felt they could not afford to risk exposure of their Party membership. At this time it was learned that of the 407 total, 387 members had actually been registered for the current year as of March, 1949. This indicated that approximately 95% of the cultural membership were on record as Party members for 1949, and that their dues were paid up to date. This was a better record than the county membership as a whole, of which approximately 86% had been registered for the year 1949.

The memberships of the clubs in the Cultural Section are broken down with a membership limit of approximately 20, and for the purposes of additional security, each club itself is again broken down into groups of six or seven members. Of the clubs in the Hollywood area, the following are known to exist: Jacob Leisler (for writers), Aragon (for members in the radio industry), Fiske, Frenau, Barbusse, McGuire, and Haldane. With reference to the Haldane Club, at least half of its membership is reported to consist of comrades with ten or more years of membership in the Party, while the balance of the Club is composed of individuals considered prominent by members of the Communist Party. [REDACTED]

With reference to the history of the Communist Party in Hollywood, the column of Bob Considine appearing in the "Washington Times-Herald" of March 4, 1949, stated that late in the 1930's the Communist Party began to move some of its more talented individuals into Hollywood, but that the organizers "found a fertile field of endeavor among some of the tinselled souls who had developed a guilt complex over their earnings or a lust for power growing out of an intellectual contempt for the pioneers who boozed them." Considine commented that it was a move which should be expected inasmuch as products of Hollywood were being witnessed by 75,000,000 Americans each week, and that Lenin had devoted much thought and some wordage to the need of seizing the medium. [REDACTED]

I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD
(July 18, 1948, to April 13, 1950)

Los Angeles Informant [redacted] on October 3, 1949, reported that the so-called Cultural Section of the Los Angeles County Communist Party had registered 63.6 of its current membership which was about the average percentage figure for the entire county membership at that time. Informant reported, however, that registration figures indicated forty-eight "drops" for the Cultural Section which was far above the average for the other divisions and sections.

On January 3, 1950, the informant reported that as of October 1, 1949, the Cultural Section had registered 398 of its members which comprised approximately 9% of the total membership in Los Angeles County.

Los Angeles Informant [redacted] reported that the Cultural membership was still exercising strict security measures, that no telephonic contacts were made unless absolutely necessary, with clubs being broken down into small groups. The practice was also being followed of dispersing automobiles at meeting locations and those attending meetings did not leave meetings in a body. Also, according to the informant, great security measures were being exercised in recruiting in order that the individual doing the recruiting would not have to expose his Party membership to the person approached until a definite decision had been reached that the individual was to be offered Party membership.

Los Angeles Informant [redacted] on January 21 reported that the registration for 1950 had been practically completed and that as of January 1, 1950, the Cultural Division had actually registered a total of 332 of its membership which was approximately 90% of its previous registration. The figures furnished by this informant showed the current breakdown of the Cultural Section as follows:

Male - 172
Female - 160
Employed - 162
Unemployed - 84
In business or self employed - 14
Housewives - 64.

The informant also furnished figures concerning the length of time of Party members as follows:

GHS:jgh

Over 10 years - 116
5 to 10 years - 126
2 to 5 years - 61
1 to 2 years - 2.

The union affiliations of the Party members as furnished by the informant were as follows:

CIO - 5
AFL - 80
Independent - 91.

The occupational breakdown of the Cultural Section membership, according to this informant, is as follows:

writers (including books, etc) - 116
artists, actors, etc - 101
engineers, draftsmen, technicians - 2
musicians - 6
newspaper writer - 1
office workers - 7
salesmen - 4
social service - 1
students - 4
others - 3.

Los Angeles Informant [redacted] reported that John Stapp is the only full-time functionary assigned to the Cultural Section.

With regard to the above figures regarding length of time in the Party, it is noted that only two members of the Cultural Division have been in the Party less than one year indicating a lack of new recruits possibly because of extreme security measures on the part of the members of the Cultural Division. It is also noted that the Cultural Division does not include doctors or lawyers while in the past (1947) both doctors and lawyers were attached to the Cultural Division, according to Los Angeles Informant [redacted] indicating that the Cultural Group in Hollywood is limited almost exclusively to the motion picture and allied industries.

[redacted]

I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD (April 16, 1930, to June 23, 1930)

In the April 10, 1930, edition of the "New York Mirror", on page 25, in a column by Lee Mortimer there appeared an article concerning "Reds, Pinkos, Frontiers in the Entertainment Field." In this article Mortimer stated that in recent years many big names in show business have endorsed Communist fronts or appeared on platforms with acknowledged Stalinists but that after "pinkos went out of fashion" the stars reversed their positions. He indicated that some of such individuals were still Party members, but underground, while others had been "taken in" in their support of such organizations.

He then set forth what he described as his "selected list" of entertainers who had supported Communist fronts or had appeared with known Communists. Included among the individuals he named were the following:

Larry Adler
Humphrey Bogart
Charles Boyer
Abe Burrows
James Cagney
Charles Chaplin
Joseph Cotten
Olivia De Havilland
Kirk Douglas
Malvin Douglas
Henry Fonda
Ava Gardner
John Garfield
Paulette Goddard
Rita Hayworth
Katharine Hepburn
Lena Horne
Marsha Hunt

Kin Hunter
Rex Ingram
Danny Kaye
Gene Kelly
Myrna Loy
Mr. and Mrs. Fredric March
Margo
Burgess Meredith
Karen Morley
Paul Huni
Larry Parks
Gregory Peck
Vincent Price
Ann Revere
Artie Shaw
Orson Welles
Cornel Wilde
Anna May Wong.

The column "On Stage" by Joseph L. Shipley which appeared in the May 6, 1930, edition of the "New Leader" made reference to Communist infiltration into the theater during the last twenty-six years. In this column he indicated that the more radical aspects of life had found reflection in the theater and that during 1933-1939 in the Federal Theater jobs had gone mainly to those "who knew the Red angles." He cited the production "There Shall Be No Night" which had been for the purpose of raising funds for the "Soviet-trampled Finns." He also indicated that specially

GHS:jgh

formed companies presented left wing plays and in this connection named the Theater Union (1932-1937) with Michael Gold and John Howard Lawson; The Group Theater (1932-1941) and similar bodies in Philadelphia, Chicago, Los Angeles and San Francisco. Shipley stated that some of these plays were so definitely Communist that at the end of the play both the players and the audience would sing the Internationale.

He continued the column by stating that more recently plays by writers with such tendencies have stopped heralding the Soviet system and instead concentrate on one or another of the imperfections in our own country. He then stated, "It is no coincidence that playwrights whose works have most scorchingly played the American way, most vividly pictured evils in our system and scoundrels in our midst are prominent on the list of Red 'front' organizations and Communist rallying groups."

An anonymous communication was received by Mr. Victor Riesel which he furnished to the Bureau. This communication postmarked in Los Angeles April 25, 1950, asked several questions in connection with Communist infiltration into the motion picture industry. Among such questions were the following:

"Is it true that the Communies have taken over the anti-Commie movement in Hollywood?"

"Is it true that a certain star is or was a secret member of the State Committee of CP?"

"Is a certain ex-govt official who put the Hollywood 'fix' on the House Committee getting very nervous?"

"Is it true that a top Hollywood exec don't sleep well because of a ten grand donation to the Party?"

The communication then concluded by stating that the writer did not know the answers to the questions and that there were many other questions.

Copies of this material have been furnished to New York and Los Angeles with instructions to attempt to identify the writer of the communication. A laboratory examination of the original documents was made with negative results upon comparison with the anonymous letter file and handwriting specimens of Communist key figures.

Memo Belmont to Jadd [redacted] and Memo [redacted] to Harbo dated [redacted]

Early in 1948 Sidney Bernstein, who is generally known as Sid Benson, appeared in the Los Angeles area and during his stay was closely associated with cultural activities of the Communist Party in Hollywood although investigation did not determine what his status was with relation to Hollywood Communists or the Cultural Group.

On March 28, 1950, [redacted] voluntarily appeared at the Los Angeles Office and furnished information concerning his Communist Party affiliations and activities since he joined the Communist Party in 1937. Although willing to discuss his own activities, [redacted] was hesitant to identify any of his fellow CP members in the motion picture industry. However, he did furnish information concerning the activities of Sidney Bernstein as follows.

In about 1947 some differences of opinion arose among the Communist writers in Hollywood which developed into two factions, one group of whom was referred to as "The Young Turks" which group felt that the function of the Communist writer was to make his contribution to the Party through his writings without being involved or burdened with actual CP organizational work. The other group [redacted] referred to as "The Old Guard" which felt that a Party member's function, even among writers, was first - organizational work for the Party and secondly - writing.

As a result of this divergence of opinion the group known as "The Young Turks" won out with the result that it was suggested by several in this group that someone be brought out from the East to handle organizational work among the writers and serve as an assistant or liaison man with the CP's full time functionary among the cultural groups. (This functionary was John Stapp, Section Organizer of the Hollywood Cultural Section).

[redacted] refused to identify the writers who made this suggestion but did admit that Bernstein was the man who had been sent out from New York to Hollywood and that Bernstein had been previously known to the writers who suggested that he be sent. [redacted] stated that for approximately eighteen months Bernstein remained in Hollywood and worked closely with Stapp, the Section Organizer, and that Bernstein was supposed to be the representative for the writers while Stapp represented the Communist Party Cultural Section.

[redacted] expressed the opinion that Bernstein had failed in his mission and that "they had to get rid of him" with the result that Bernstein returned to New York in the fall of 1949.

Confidential informants have previously advised that screen writers Waldo Salt and Abe Polonsky appeared to be the two writers who received Bernstein and with whom he was most familiar. Informants have also advised that Alvah Bessie had written Bernstein suggesting that he come to Hollywood.

Tolson _____
Ladd _____
Clegg _____
Glavin _____
Nichols _____
Rosen _____
Tracy _____
Harbo _____
Mohr _____
Tele. Room _____
Nease _____
Gandy _____

**I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY
IN HOLLYWOOD
(June 24, 1930, to December 31, 1950)**

Los Angeles Informant [redacted] who was a member of the Communist Party in Hollywood, particularly in the cultural groups, for more than ten years, furnished information concerning the early history and origin of the Communist movement among the intellectual elements in Hollywood. This informant stated that in his best recollection the Communist movement actually began to get underway in Hollywood in about 1930, although there had been a Communist Party organizational unit prior thereto covering Hollywood. This early organizational unit was comprised chiefly of so-called "street units," the make-up of which did not include cultural or intellectual people who could not afford to be exposed as taking part in Communist demonstrations.

The informant was of the opinion, however, that even prior to 1930 there were comparatively few cultural members in Hollywood who maintained liaison with Los Angeles County Party headquarters. Among the individuals this informant recalls who were active in this early unit were Herbert Biberman and Nora Helgren.

The informant advised that in about 1935 or 1936, V. J. Jerome, a member of the Communist Party Central Committee in New York, travelled to Hollywood for the purpose of investigating a Party functionary who had been careless in handling Party funds and also for the purpose of organizing a definite plan to recruit Party members among the cultural and intellectual people in Hollywood. The informant stated that the really important people in the Communist movement in the cultural and intellectual groups have always been the writers who have been consistently considered as the cultural leaders in the Communist movement in Hollywood.

This source reported that as originally set up, it had been decided that the Hollywood cultural organization of the Party would by-pass the Los Angeles County Communist Party office and would deal directly with Party headquarters in New York. Although he could not recall the exact manner in which this relationship between Hollywood and New York was carried out, he believed such an arrangement existed for several years until about 1941 or 1942. He believed the sole purpose of this arrangement was to give as much protection as possible to the luminaries and other people in Hollywood who could not afford to be exposed as being affiliated with the Communist Party.

9/19
9/25

Tolson _____
Ladd _____
Clegg _____
Glavin _____
Nichols _____
Tracy _____
Harbo _____
Belmont _____
Mohr _____
Tele. Room _____
Nease _____
Gandy _____

The informant advised that sometime during 1938 after the return of Jerome to New York, the cultural organization in Hollywood was fairly well established, although on a comparatively small scale. He recalled that either during Jerome's stay in Hollywood or shortly after he returned to New York, John Howard Lawson came to Hollywood and from then on was the top man among the Hollywood cultural element in the Party. The informant stated that there is no question but that Lawson has consistently through the years been the Communist Party leader in Hollywood so far as the motion picture industry and other cultural groups are concerned.

This informant identified the following individuals as comprising the early cultural group in Hollywood:

Louis (Lou) Harris - Writer	Herbert Biberman - Writer
John Howard Lawson - Writer	Dorothy Tree - Actress
Ring Lardner, Jr. - Writer	Samuel Ornitz - Writer
Harold Buchman - Writer	Martin Berkley - Writer
Richard (Dick) Collins - Writer	Morton (Mort) Grant - Writer
Maurice Rapp - Writer	Madeline Ruthven - Writer
Michael (Mickey) Uris - Writer	

In approximately 1942, the Hollywood cultural set-up was reorganized, according to the informant, and at that time was placed under the jurisdiction of the Los Angeles County Communist Party office. Under this setup, a special section was formed designated the Northwest Section which included all cultural groups, principally those connected with the motion picture industry. This informant recalled that the section was split into various branches with one branch for writers, another for actors, another for artists, another for office workers, et cetera. The informant advised that this organizational structure remained intact but that during 1944 when the Communist Party theoretically went out of existence and reformed as the Communist Political Association, it brought organizational changes to Hollywood which established the branches more along community lines rather than occupational lines. This organizational structure lasted only a short time, however, and by 1945 it was again overhauled and the cultural members again kept separate and apart from the rent and file members.

In approximately 1947-1948 when this informant was last actively associated with the Communist Party in Hollywood,

the following individuals, according to the informant, were those whom he considered to be the cultural leaders in the Hollywood area regardless of whether or not they may have held actual functionary positions:

John Howard Lawson

Paul Jarrico

Albert Maltz

Mitchell Lindeman

Gouldie (Mrs. J. Edward) Bromberg

Mike Wilson

King Lardner, Jr.

Falco Salt

Abu Polonsky

Lester Cole

Herbert Biberman

John Weber

In October 1950, [redacted] former Communist Party functionary, furnished an Agent of the Los Angeles Office a list of individuals who had been identified by John L. Leach as people prominent in the motion picture industry who had been affiliated with the Communist Party. Leach was the Organizer of the Los Angeles County Communist Party for about a year during 1935-1936. With regard to the reliability of Leach, it has not been completely established and because in some instances the Communist Party affiliations of the individuals he has listed have not been substantiated by other sources, complete reliance cannot be made upon his information. The individuals listed by Leach, according to [redacted] when Leach personally knew in the Communist Party and with whom he had attended closed Party meetings at one time or another are as follows. The individuals whose names are preceded by an asterisk have been identified as Communist Party members in the past by other reliable Los Angeles informants:

Humphrey Bogart

Franchot Tone

*Lionel Stander,
(CP name J. Rand)

*Lester Cole

*Frank Tuttle

*Tampa Tuttle

*J. Edward Bromberg

Frederick March

*Sam Ornitz

*Dalton Trumbo

*Bud Schulberg

*Herbert Biberman

*Donald Ogden Stewart

Philip Dunne

Fritz Lang

Clifford Odets

June Mair

*Robert Fuster

*John Bright

Frank Davis

Florence Eldridge

Albert Maltz

*Gladie Ornitz

*John Howard Lawson

Fess Schlessinger

Herbert Elias

*Miss Jessie

127

Also, according to [redacted] Leech listed a small group of prominent Hollywood individuals whom Leech identified as members-at-large in the Communist Party directly responsible to the Central Committee but never present at Communist Party meetings attended by Leech. In this category, Leech listed Edward G. Robinson, James Cagney and Charles Chaplin. [redacted]

During June of 1950, Los Angeles Informant [redacted] reported that John Stapp had been removed as the Communist Party Organizer for Hollywood and had been relieved of all leadership duties and assignments pending a full investigation concerning Stapp's activities. The informant advised that the Communist Party leadership had placed a charge of duplicity against Stapp charging that he misrepresented the National Cultural Commission's report to the Cultural Division and that he had also misrepresented the political stance of the Hollywood 10 to the Committee office. The informant subsequently advised that Stapp had been replaced as Organizer of the Cultural Division by Milton Jerman, an active Communist in Los Angeles and elsewhere over a period of years. [redacted]

[redacted] of Beverly Hills, California, a former Communist Party member in a cultural group who still has a number of contacts among the Party membership in Hollywood, advised during June 1950 that he believes that a number of the so-called cultural comrades are "on the fence" as to whether to go along with the Communist Party or to drop out of its activities. The informant advised that to his knowledge several former active Party members connected with the motion picture industry have already either become completely inactive or dropped away from the Party entirely. He believed this change of attitude was due to the fact that these individuals have awakened to the fact that the Communist Party does not deviate from the foreign policy line of the USSR and that with the deterioration of international relations between the U. S. and the U.S.S.R. these members felt that the time had come for a decision regarding their remaining in the Party.

This source reported that the cultural groups in Hollywood are particularly security conscious and for all purposes are underground at this time; that the chief activity will be the creation of propaganda on specific issues which will utilize to the utmost "big names" connected with the industry as far as possible. The informant stated that the biggest issue at that time was the "Hollywood 10" arising out of the situation in Korea while the local issue of most importance to the Communist Party was that concerning the "Hollywood 10" and the campaign to obtain freedom for these individuals. [redacted]

I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD
(January 1, 1931, to June 15, 1931)

In November, 1930, [redacted] who was a member of the Communist Party in Los Angeles from 1929 until the latter part of 1936, furnished information concerning the history of the Party in Hollywood. During his membership in the Party, [redacted] for approximately one year, was Party organizer for Los Angeles.

During the early part of [redacted] was made organizational secretary of the Party in Los Angeles and concentrated his activities in Hollywood because of the need for finances. Through Sam and Sadie Ornitz, [redacted] and Louise Todd, organizer of the Los Angeles Section at that time, were introduced to several individuals in Hollywood. At this time, Seymour Robbins, better known under his Party name of Stanley Lawrence, was transferred to Los Angeles from New York where he had been connected with the Cultural Commission of the Party.

Todd and [redacted] decided to transfer Lawrence to the motion picture industry in an effort to build the Party in that industry. [redacted] advised that one of the first persons to be active in the Party in Hollywood was Frank Tuttle, a director, and another individual named Frank Davis. By the summer of 1935, the Party group in Hollywood comprised approximately twenty individuals and it was felt that it was dangerous to have them all meeting in a single group. It was, therefore, decided to break the Hollywood contingent into small groups of five or six individuals which would be called Study Groups instead of Party units.

During the year 1935, [redacted] on the basis of communications from the central office, became aware that John Howard Lawson and Herbert Biberman had been members of the Party prior to this time as had Sam and Sadie Ornitz. [redacted] recalls that he personally handled the transfer of membership from New York to Hollywood of J. Rand, which was the Party name for Lionel Stander.

[redacted] advised that thereafter the Party developed very quickly in Hollywood and among the members were Lester Cole, Robert Tasker, John Bright, Budd Schulberg and Jean Muir.

In approximately August of 1936, V. J. Jerome came to Los Angeles from New York under orders of the Central Committee and took over the Hollywood apparatus after which [redacted] had little contact with the Hollywood contingent.

[redacted] stated that as first set up, the Hollywood section was not entirely independent of the county office as it later became but, nevertheless, the county never tried to exercise the same discipline over Hollywood members as it did the rank and file. He further stated that the Hollywood section was almost completely secret from the rank and file of the Party and Party headquarters followed the policy of keeping it separated to such an extent that few, if any of the rank and file members knew of the existence of a Hollywood cultural section.

Based on his recollection, [redacted] furnished the following information concerning the individuals hereafter listed.

Charles Katz - [redacted] visited Katz' home almost every week discussing Party matters.

James Cagney - During 1933 or 1934, Cagney was exposed as a contributor of finances to the strike committee during a cotton strike in the San Joaquin Valley, California, as a result of a raid on one of the Party's strike offices. As a result of the exposure of Cagney and the possibility of loss of finances from him, the local Party office was advised that Cagney would be handled directly by the Central Committee.

Frank Davis - Davis and his wife, now deceased, were two of the early members of the Party in Hollywood.

Humphrey Bogart - [redacted] advised that, to the best of his recollection, Bogart came into the Study Group in Hollywood in the fall of 1935, but he never attended regularly and was somewhat

of a rebel, although he regularly contributed money. [redacted] recalls Bogart was a Party member but was never considered good Party material and the Party's only interest in him was that he did make a substantial monthly contribution.

Franchot Tone - [redacted] recalls that Tone was a big contributor in 1936, to a meeting for Earl Browder held at the home of Frank Tuttle. [redacted] advises that Tone was a Party member, held a Party book and made a monthly contribution.

Lester Cole - [redacted] advised he was intimately acquainted with Cole, talked to him on numerous occasions concerning Party campaigns and knows that Cole contributed to the Party.

Frank and Tanya Tuttle - [redacted] advised that he knew Tuttle and his wife rather well, particularly all through the year 1936, and worked with Tanya quite closely.

J. Edward Bromberg - According to [redacted] Bromberg was a member of the Hollywood Study Group in the middle 1930's and at that time was married to a sister of Emma Cutler, who was on the section committee of the Party in Los Angeles. [redacted] estimated that during 1935-1936, Bromberg contributed a minimum of two thousand dollars to the Party.

Dalton Trumbo [redacted] had no personal contact with Trumbo but knows he was on the Party's sustainer list and that he attended Study Groups in 1936, which would have made him a Party member.

Budd Schulberg - [redacted] recalls him as a member of the Young Communist League and as a member of the Study Group in Hollywood.

Herbert Biberman - [redacted] advised that Biberman was a Party member as early as 1934, and recalls that he was a member of the Professional Unit in the Hollywood subsection of the Party.

Donald Ogden Stewart - [redacted] never recalled handling Party records on Stewart but, according to hearsay, Stewart periodically attended the Study Groups and contributed funds.

Fritz Lang - [redacted] advised that Lang attended Study Groups in Hollywood infrequently but contributed regularly to the Party.

Clifford Odets - [redacted] recalls Odets was a Party member and considered him as one of the best developed Party people.

Jean Muir - [redacted] stated he met Muir at one of the Study Groups in Hollywood and that her home was used periodically for Party meetings. He also described her as a rather militant individual and a close friend of Lionel Stander.

Robert Tasker - [redacted] considered both these individuals as very militant and, on occasion, they had to be warned about carrying their Communist efforts too far, thus risking exposure. He advised that they were also among the Party's best recruiters.

According to [redacted] the Party's efforts among the cultural element prior to 1933 were limited to such groups as the John Reed Club and the Pen and Hammer Club which were mass organizations operated strictly by the Party. By 1936, Party membership in Hollywood had reached 42 and the members were divided into eight Study Groups and [redacted]

recalls the following individuals as members of these Study Groups: John Howard Lawson, Frederic March, Florence Eldridge, Marian Spitzer, and Frank Scully.

According to [REDACTED] just prior to the transition to the individual Study Groups, the Party was receiving some ten thousand dollars a month from the cultural members in Hollywood. He also recalls that Lawson carried credentials of the Central Committee as a member of the Central Committee's Cultural Commission.

In December, 1950, Los Angeles Informant [REDACTED] furnished information concerning the membership of the cultural division in Hollywood reflecting a total membership of 283. The membership figure in December, 1949, based on 90 per cent actually registered at that time, according to Los Angeles Informant [REDACTED] was 332, thus indicating a decline in membership during 1950. The 1950 membership figures were not available in occupational breakdowns, with all cultural members being classified as "professional." As of December, 1950, according to Los Angeles Informant [REDACTED] there were 499 classified as "professional" in the entire Party organization in Los Angeles, of which 283 (approximately 57 per cent) were concentrated in the Hollywood Cultural Division.

On March 22, 1951, [REDACTED] also known as [REDACTED] a film writer, was interviewed by Los Angeles Agents at his request.

[REDACTED] advised that he joined the Communist Party in 1942, inasmuch as its aims seemed to be patriotic in support of the war effort. He was recruited, as he recalls, by either Richard Collins or Sam Moore. During 1944, he left Hollywood and dropped from the Party and when he returned in the latter part of 1944, again took up his Party activity and remained in the Party until 1948.

During the interview, [REDACTED] identified the following individuals as Party members:

Leo Bigelman
Robert Lees
Waldo Salt
John Stapp
Henry Meyers
Edward Eliscu
Ring Lardner, Jr.
Lou Solomon

Fred Rinaldo
Elizabeth Leach
Les Edgley
Madelene Ruthven
Harold Buchman
Jay Gorney
Maurice Rapt
Robert Rosson

Allen Barots
David Lang
Edward Daytryk
Mac Benoff
Virginia Shulberg
John Wexley
Maurice Clark
Arnold Manoff
Sonora Babb
Gordon Kahn
Bess Taffel
Meta Reis
Cyril Enfield
Mickey Uris
Alvah Bessie
Frank Tarloff
Larry Parks
Charles Daggett
Phil Stevenson
Arthur Birnkrant
Katie Roberts
Joe Losey
Maurice Carnovsky
Helen Sloat Leavitt
George Pepper
Dan James
Sylvia Richards
Lloyd Cough
Pauline Lauber
John Weber
Hy Kraft
Mortimer Offner
Armand D'Usseau
Michael Wilson
Joseph Wischel
Stanley Roberts
Herbert Clyde Lewis

Margaret Englander
John Howard Lawson
Wilma Shore
Charles Leonard
J. Edward Bromberg
Paul Jarrico
Paul Trivers
Leopold Atlas
Herman Boxer
Ann Roth Morgan
Lester Cole
George Sklar
Ben Barzman
George Beck
Marguerite Roberts Sanford
Dalton Trumbo
Howard Da Silva
Ann Daggett
Janet Stevenson
R. B. Roberts
Mel Levy
Louise Losey
Al Leavitt
Hugo Butler
Ed Robbin
Lilith James
Karen Morley
Judy Raymond
Barbara Meyers
Lou Harris
Bob Shaw
Harry Carlisle
Susan D'Usseau
Julian Zimet
Sol Barzman
Bernard Schoenfeld

On May 3, 1951, [REDACTED] a film writer who was identified as a Communist Party member in 1943, appeared at the Los Angeles Office of the Bureau and was interviewed. [REDACTED] stated that he became interested in Marxism while attending the University of California at Los Angeles, from which school he graduated in 1941. He joined the Communist Party in 1940, attended three meetings and quit, inasmuch as he could not understand the Party's position with regard to the Hitler-Stalin Pact.

In 1942 he rejoined the Party under the name of [REDACTED] attended a few meetings in 1943-1944, and then became inactive until 1946 when he again became active at the urging of Albert Malts. He finally dropped out of the Communist Party in 1947.

[REDACTED] identified the following individuals known to him to be Party members:

Howard E. Davis
Joy Pepper
Robert Lees
Harry Carlisle
John Howard Lawson
Murray Abowitz
Gordon Kahn
Bernie Skadron
Benn Barzman

George Pepper
Albert Malts
Val Burton
Sam Ornitz
Abe Polonsky
Eleanor Abowitz
Waldo Salt
Elliott Grennard
Norma Barzman
[REDACTED]

I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD

(June 15, 1951, to April 15, 1969)

On September 8, 1951, [redacted] who was a member of the Communist Party in Hollywood, California, from approximately 1937 through 1949, furnished information concerning the organization and development of the CP in Hollywood during its early formative period.

According to [redacted] the CP in Hollywood was under the leadership of V. J. Jerome during 1937 and upon [redacted] arrival in Hollywood in early 1937 the CP was in a state of flux in that its membership was constantly increasing and the individual members were shifted from group to group on almost a monthly basis. [redacted] advised that the groups were composed of from 12 to 14 individual Communists and that before each group meeting a Chairman, Literature Secretary and Financial Secretary were elected for the group itself. He continued that it was the Party's policy to change group chairmen frequently in order to give every member leadership experience and a basic knowledge of parliamentary procedure.

[redacted] recalled that the Hollywood Section was under the leadership of John Howard Lawson and that there was a section committee composed of Herbert Biberman, Lou Harris and Goldie Bromberg under Lawson's leadership.

[redacted] stated that in early 1937 V. J. Jerome was the actual head of the CP in Hollywood although he remained under cover and directed activities of the CP through John Howard Lawson. He recalled that during the latter part of 1937 a wide split developed between Jerome and Lawson and that in approximately the latter part of 1937 Jerome was recalled to New York City by the National CP leader and John Howard Lawson became the "figurehead" among Hollywood Communist leaders. According to [redacted] the split between Lawson and Jerome was over Party tactics and Party leadership. [redacted] stated that Lawson was jealous of Jerome and felt that it was unwise to have Jerome in Hollywood working under cover when he, Lawson, could accomplish

HCT:rep

were for the Party by working openly among the membership. According to [redacted] during the period of his membership in the CP in Hollywood, the Party's main activity was the attempt to infiltrate and control the various guilds and crafts in the motion picture industry.

On July 12, 1951, [redacted] a freelance screen writer, and [redacted] also a freelance writer, were interviewed jointly and furnished the following pertinent information regarding the period comprising the latter part of 1945 after receipt by the Communist Political Association of the so-called Duclos letter which resulted in the scramble by the CP in Hollywood to reorganize as the Communist Party, USA.

During the period of the Communist Political Association, 1944-1945, the leadership in Hollywood had continued to be in the hands of John Howard Lawson and Elizabeth Leach Glenn, the latter being the Organizational Secretary of the Hollywood Cultural Section.

During the change brought about by the Duclos letter a serious review was made of the Hollywood leadership during which period Screen Writer Waldo Salt and Charles Glenn, also a writer and husband of Elizabeth Leach Glenn, assumed the Hollywood leadership. They were part of a so-called Interim Committee which was appointed to carry on the functions of the Hollywood Section while the Party leadership there was being reviewed.

Inasmuch as both [redacted] and [redacted] had close connections with this Interim Committee, their recollections are based on firsthand knowledge.

This committee was made up of representatives from each of the cultural branches in the Hollywood Section such as the writers, radio actors and similar branches whose members were made up of individuals employed within the motion picture or allied industries. Elizabeth Glenn's home on Crescent Heights had been a sort of headquarters for the Hollywood Section up to this time and a number of the meetings of the Interim Committee were held at this place.

The Interim Committee was made up of delegates from each of the branches in the section and among those who were on this committee were the following:

Morton Grant
writer

Richard Collins
writer

Lester Cole
writer

John Weber
writer

John Howard Lamson
writer

Goldie (Mrs. J. Edward)
Bromberg

Arthur Birnkrant
writer

Sylvia Richards

Waldo Salt
writer

Elizabeth Leach Glenn

Arnold Monoff
writer

Ann Roth Morgan

Barbara Myers

Ann Roth Morgan and Barbara Myers served as sort of secretaries for the Interim Committee meetings, maintaining the minutes and so forth.

The Interim Committee also served as a sort of section committee for the Hollywood Party during the change-over period and lasted all summer, meeting four times a week at various places.

Separate from the Interim Committee was established also a so-called Review Committee which was headed by screen writer Dan James. The purpose of the Review Committee was to go over the leadership that had been running the section up to the time of the Ducloux letter and find out where it had gone wrong and to recommend whether the old leaders should be retained or new ones substituted for them.

As a result of this review of the leadership Elizabeth Leach Glenn faded from the Hollywood picture, it being believed that the County Headquarters had moved her to some other section. For a time the leadership of John Howard Lawson himself was seriously challenged; however, in the final analysis the County Office backed up Lawson possibly on orders from the National Committee in New York and his leadership was restored and he continued to be the ranking Party member in the Cultural Section in Hollywood.

As a result of the deliberations of the Interim Committee, the Review Committee and the reorganization in Hollywood in general, the Hollywood Section "went proletarian" and was reorganized into three subsections, namely, Cultural, Industrial and Community. For a time thereafter the various cultural branches or clubs in Hollywood were no longer formed on strictly craft lines as had been the practice theretofore, that is, a particular branch or group might be composed of writers, actors, office employees, house wives or radio people.

The County Office of the Los Angeles Communist Party appointed John Stapp as the organizer over the entire Hollywood Section including those three subsections. Stapp himself was not connected with the motion picture industry and was strictly a paid functionary responsible directly to the County Headquarters. In 1948 Stapp himself was disciplined by the CP, removed from Hollywood and subsequently put on probation for a year.

During the course of previous interviews during the earlier part of 1951, [redacted] identified the following individuals as having been members of and active in the CP in Hollywood in the past, within his experience and knowledge although he could not state of his own knowledge just what their Party status may be today.

Bert Bergeman
Leon Becker
Cedric Belfrage

Sid Benson
Leonardo Bercovic
Larry Edmunds Bookshop
(Employees)

Allen Berets
Bill Copland
Andreas Detsum
Carl Dreher
Ann Frank
Ann Freulich
Lester Fuller
Arthur Galston
Walter Garland
Don Gordon
Fra Heflin
Dan and Lilith James
Pauline Lauber
Adele Jerome
Lester Koenig
Joan Laird

Willard Lampell
Al Leavitt
Charles and Helen Leonard
Allen Lewis
Peter Lyons
Jan McCortin
Cameron McKenzie
Jane Meade
Sidney Myers
Mildred Robinson
Jerry Sackheim
Harold J. Salomonson
Mike and May Simmons
Elliott Sullivan
John Weber
Betty Wilson

Julian Zimet

Based on information furnished by [REDACTED] on August 14 and October 8, 1951, the CP membership strength in what the Party now calls the John Reed Division was 271 as of April 1951. It may be noted that the CP concentration within the film industry from the early beginnings in the 1930's has been designated progressively by such terms as "Studio Section," "Northwest Section," "Hollywood Cultural," "Cultural Division" and currently "The John Reed Division."

In the past the Cultural Division has been made up almost exclusively of Party members who were either directly or indirectly connected with the Hollywood motion picture and allied industries together with a few from such professional groups as doctors and lawyers. According to the informant, the composition of the John Reed Division as it is currently known remains generally unchanged.

A breakdown of the 271 Party members in this Division as of April 1951 is noted as follows:

Writers (film)	30
Writers (radio)	10
Actors	08
Artists	23
Doctors	12
Lawyers	21
Students	27
Miscellaneous	14
Special	7
Abroad	12
Unclassified	12

Total 271

In connection with the activity and affiliation of the John Reed membership with other organizations, generally referred to by the Party as "mass organization work," the informant advised that it is clearly evident that by far the big majority of the John Reed Division members are affiliated with the Hollywood Council of the Arts, Sciences and Professions (ASP). Other organizations of this type in which the John Reed comrades are members are the Independent Progressive Party (IPP) of Los Angeles County, the Jewish People's Fraternal Order (JPFO), the Civil Rights Congress (CRC), the American Committee for the Protection of Foreign Born (ACFEB), the Committee Against Renazification and the National Association for the Advancement of Colored People (NAACP). In many instances the CP members in Hollywood are also members of more than one of these groups.

With regard to the trade-union affiliation of the John Reed Division, it is noted from advice furnished by the above informant that the Party membership in Hollywood is scattered throughout the following unions. In some cases a Party member is a member of more than one of these unions.

Authors Equity Association (AEA)
 Screen Actors Guild (SAG)
 Television Authority (TVA)
 American Federation of Radio Artists (AFRA)
 Screen Extras Guild (SEG)
 Office Employees Industrial Union (OEIU)

I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD

(July 15, 1953, to February 15, 1953)

On February 4 and 5, 1953, [redacted] voluntarily appeared at the Washington Field Office and furnished considerable information concerning Communist activities in Hollywood from 1937 to 1947. It is noted that [redacted] had been previously identified as a Communist by several witnesses appearing before the House Committee on Un-American Activities in 1951. It is further noted that [redacted] himself appeared before this Committee on June 25, 1951, at which time he refused to affirm or deny Party membership. Following is a summary of the information furnished by [redacted] in the above interview:

In 1935, he became interested in Communism as a result of the depression and the influence of the New Deal although he did not join any Communist Party organization at that time.

In the early part of 1936 a fight existed between two Hollywood unions, the Screen Playwrights Union and the Screen Writers Guild; the former was set up by the motion picture companies whereas the latter was fighting company unionism. He became affiliated with the Screen Writers Guild inasmuch as he felt that company unionism was a bad thing. During the period of his affiliation with the Screen Writers Guild in 1936 many "splinter" meetings were held, some of which he knew to be Communist controlled. "Fraction" meetings attended solely by Communist Party members were also held.

In the latter part of 1936 he moved from New York City to California, became interested in the Spanish refugee situation and through this interest became affiliated with the Joint Anti-Fascist Refugee Committee in Los Angeles. During the period of his affiliation with that organization he took an active part in its affairs and contributed financially to its cause although he was never issued a membership card. Through his activities in both the Joint Anti-Fascist Refugee Committee and the Screen Writers Guild, he became acquainted with Michael Uris in the early part of 1937 and Uris recruited him into the Communist Party.

Tolson _____
Ladd _____
Nichols _____
Belmont _____
Clegg _____
Glavin _____
Harbo _____
Rosen _____
Tracy _____
Laughlin _____
Mohr _____
Winterrowd _____
Tele. Rm. _____
Holloman _____
Gandy _____

WCT:rep:jde

Before a person could become a member of the Communist Party, it was prerequisite that he attend Marxist classes. Persons attending these classes were required to attend approximately six meetings before they would be referred to the new members classes. These classes were held weekly and were attended by approximately twelve persons. During these classes Marx and Lenin were repeatedly quoted and the point of the course was to show the philosophical development of dialectical materialism, Marxist interpretation of dialectical materialism and his synthesis thereof.

Following the completion of the above classes he began attending meetings of the new members class in the early part of 1937. During the course of these classes lectures on the operation of the Party were held at which time it was explained that decisions of the Party originated at the bottom and also one's obligations as a Party member in terms of finances were explained to him. At that time dues for basic membership in the Communist Party were 50¢ or \$1.00 per month. However, members of the Hollywood Branches of the Los Angeles County Communist Party were told that they were to be assessed a certain percentage of their salary which was originally about 5% less agent's fees. These classes were attended by six or seven people and it was while attending these classes that individuals became members of the Communist Party.

Upon completion of the new members classes he was assigned to a branch of the Party, the name of which he was unable to recall. The Hollywood Section of the Los Angeles County Communist Party consisted of numerous branches, probably as many as eight or ten. Initially husbands and wives were put in separate groups. To the best of his recollection a branch consisted of not more than twenty persons and usually no fewer than eight or ten with meetings being held weekly in the homes of the individual members.

During the early part of his activity with the Party it was very common to have a Party name. These names were not used in branch meetings although they were a matter of record

with the Branch Secretary. Branch officers consisted of Chairman, Secretary, Literature Director and Financial Secretary. It was the responsibility of the Chairman to prepare the agenda and to preside at the meetings. During these branch meetings current events would be discussed and given a Marxist interpretation with much time being devoted also to Marxist approach to literature.

In approximately 1944 he was transferred from the Communist Political Association in Los Angeles to the Communist Political Association in New York. While in New York he did not attend many organized Communist Political Association branch meetings although he did attend some cultural discussion groups of this organization.

In 1945 he returned to California. The first meeting he attended was a Section meeting of the Los Angeles County Communist Party in 1945 at which time this organization was in a great state of chaos and disorganization. Although he had been initially assigned to a Screen Writers Branch of the Los Angeles County Communist Party Section in Hollywood, he was transferred to a trade-union branch upon his return to California. During this period of transfer he was assigned by the Screen Writers Guild to be an observer of the strike which was then in progress. He felt that possibly this assignment by the Screen Writers Guild may have been made because he was a Party member. During the period of his affiliation with the trade-union branch there were never more than six members present at a meeting and the main concentration of this particular Branch was the strike then in progress. In the latter part of November or early part of December 1945 he was reassigned to the Westwood Branch of the Hollywood Section and in late 1945 or early 1946 he had broken completely with the organizational structure of the Communist Party in Hollywood.

During the approximate 10 years that he was a member of the Party he had contributed between 15 and \$20,000 to the organization. The average contributions in the Hollywood Section of the Party amounted to approximately \$3,000 a month.

Although he had disaffiliated himself with the Party both organizationally and financially in 1947 or early 1948 he was subsequently approached in 1948 by John Edward Lawson

to contribute money to the defense of the eleven Communist Party leaders then on trial in New York. Lawson stated that he was aware that [redacted] was not a member of the Party any longer but that the Communist Party was badly in need of funds to provide adequate counsel for the eleven Communist leaders and that the fact that [redacted] was no longer in the Party should not interfere with any feelings he might have to see that justice was done.

During the period of his membership in the Party he was associated with numerous screen writers who also were members of the Communist Party. In fact, the Communist Party held writers clinics for the benefit of these screen writers at which Party members were told that the only way man can understand the world around him is to study Marx's scientific approach.

To Communist writers the basic theory in life is Marxism and if one were a Marxist he thought as a Marxist. To his knowledge, however, Communist Party members who were screen writers were not compelled to submit scripts to the Party for review. However, these writers being Communist Party members were expected to inject Marxist interpretations in their scripts. Although he never personally submitted a script to the Party on occasions some writers were known to have taken scripts to such Communist Party members as John Howard Lawson or Albert Maltz for their criticism. In these instances the literary aspects and the Marxist aspects of the script would be discussed. In his opinion, however, anyone who was dictated by the Party to intentionally slant a script toward the Party would have been of no consequence in the screen writing profession. He felt that any writer who intentionally made an effort to inject Marxist principals into his writing would have much difficulty in doing it while expecting to accomplish a hit. He himself never intentionally slanted any of his screen writings to reflect Marxist principles.

During the course of the afore-mentioned interview on February 4 and 5, 1953, [redacted] furnished two lists of names, the first of which consisted of individuals whom he identified as having been Communist Party members in Los Angeles during

the period 1937 to 1947 and the second of which included those persons whom he feels were Communist Party members sometime during that period but is unable to state this of his own knowledge. It is noted that the vast majority of these individuals included in the above two lists have been previously identified as Party members and these names are not being set forth herein.

Upon the conclusion of the above interview [REDACTED] stated that he had never engaged in any activity while a member of the Communist Party of which he was ashamed or which he felt was working against the best interest of the United States. He further stated that he has not definitely made up his mind as to whether he desires to testify before the HCUA although he has his doubts that he would. He stated that he still has a certain hesitation about mentioning names of persons whom he knew to have been Communist Party members.

[REDACTED] HQ letter 2-12-53 [REDACTED]

**I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD
(July 1, 1954 - December 31, 1954)**

Vicтор Kiesel

In the October 15, 1954, edition of the "New York Mirror," there appeared a column written by Mr. Kiesel in which he stated that the Communist "apparatus has been ordered to try to reinfiltate the movie studios and the film colony from which it was purged during the Korean fighting."

The Los Angeles Office was requested to furnish the Bureau any available information regarding Mr. Kiesel's remarks and they advised that Martin Berkeley, film writer and former Communist who was a cooperative witness before the House Committee on Un-American Activities, was the source of the foregoing comment. However, Mr. Kiesel had "dreamed up" Berkeley's statement when it appeared in the newspaper. Berkeley readily admitted he had no evidence to support the statement and said the remark was based on his "feeling" and observation of meetings of the Screen Writers Guild. Berkeley said there is a small bloc within the Guild which is following the Communist Party line on most issues. Berkeley believed that the Communist Party would never "write off" its one-time influence in the film industry, simply because of setbacks resulting from House Committee on Un-American Activities hearings.

[redacted] a confidential source of the Los Angeles Office, commented that Berkeley, while entirely sincere, often expresses what are actually "hunches" concerning what the Communist Party is doing without having firsthand knowledge of it. [redacted] himself, feels there is no real drive on the part of the Communist Party to attempt to recapture the film industry at this time, that the one-time influence and effectiveness of the Communist Party in Hollywood was lost as a result of the House Committee on Un-American Activities disclosures and the Korean conflict, that the Communist Party is nothing without agitation, and there has been no issue within the film industry to bring them out into the open.

[redacted]

I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD
(July 1, 1955, through December 31, 1955)

On March 4, 1955, information was received from an anonymous source indicating that the Communist Party in Los Angeles County had prepared and issued a confidential questionnaire apparently directed to Communist Party members who are or have been connected with the motion picture film industry. Based on the type of questions asked in the questionnaire the purpose appeared to be to make a survey of effects of so-called "black lists" and "gray lists" in the Hollywood film industry.

[REDACTED]

II. COMMUNIST INFILTRATION OF LABOR

In 1935 the Communist Party ordered all units in the Los Angeles area to endeavor to capture the labor unions of the movie industry. It was felt that control of these unions would be of tremendous service in influencing pictures along Communist lines. The leaders of this Communist effort were reported, by former Communist Party members, to be V. J. Jerome and Jeff Kibre. One Michael Kistein, then attached to Amtorg, is reported to have been a principal figure at one of the preliminary meetings held to launch this Communist infiltrational offensive.

(II, 1)

International Alliance of Theatrical Stage Employees (IATSE)

The IATSE (AFL) was the principal active labor organization in the motion picture industry in its early days. Its unsuccessful strikes led to the discontent of its members and opened the door for Communist infiltration.

The IATSE's control of the labor field was challenged in the middle or early 1930's by the United Studio Technicians Guild (USTG), headed by the aforementioned Jeff Kibre. Kibre sought to establish an over-all industrial union. In 1936 the IATSE won an election which had been called for by the USTG, in connection with an NLRB decision. The IATSE won: Kibre abandoned the field and his organization dissolved.

Documentary evidence submitted to a 1940 AFL convention reflected considerable Communist activity in an effort to penetrate and control the motion picture industry between 1928 and 1938. (II, 2, 3)

In July, 1948 an officer of this organization advised that Communists within the craft unions in Hollywood had "definitely gone underground" and had ceased all activity except of a business nature. (II, 71)

Motion Picture Industry Council (MPIC)

The MPIC, according to the "New York Times" of February 1, 1949, was established in late 1947 at the suggestion of Eric Johnston "to weld all the elements of the industry into a solid front after the enunciation of the anti-Communist hiring policy." The "Times" further stated that the MPIC had been split wide open by the withdrawal of the Hollywood AF of L Film Council, which represented, among others, the Screen Actors Guild and the IATSE. The withdrawal was reportedly due to the election of Cecil B. DeMille as Chairman of the Council. DeMille was described as being "persona non grata" to the AF of L because of a dispute with the Federation of Radio Artists; he had refused to pay a \$1.00 assessment in 1944 on the grounds of political freedom. (II, 82)

- 1 -

Note: Source-references are to Section and page of the Running Memorandum current as of 7-15-49, of which this is a condensation.

P. J. BURKE; noc

1449

Screen Publicists' Guild (SPG)

In the spring of 1949 a Los Angeles informant expressed the opinion that the IATSE would soon take over the SPG and eliminate all pro-Communists therein. He added that the IATSE also intended to take over the Costumers Union. When these two steps were taken, the "back lot" or labor end of the picture industry, comprising 20,000 workers, would be free from Communist influence. (II, 79)

Screen Office and Professional Employees Guild (SOPEG)

The October 8, 1948 issue of "Counterattack" referred to the SOPEG as an affiliate of the United Office and Professional Workers of America, and then described both as being "Communist-controlled." (II, 80)

The same publication reprinted portions of a letter from Barney Balaban, President of Paramount, to the SOPEG. Balaban stated that because union officials had refused to file non-Communist affidavits, Paramount declined to negotiate with the unions. (II, 80, 81)

The December 16, 1948 issue of the "Daily Worker" indicated that the SOPEG had been appealing to movie-goers in New York City to stay away from Loew's Theatres on Thursday and thus help force the company to resume contract negotiations. The union had charged Loew's with months of "stalling." (II, 81)

Labor League of Hollywood Voters (LLHV)

In November, 1948 the "Hollywood Reporter" announced that the LLHV had been formed to block Communist penetration of motion pictures. Ronald Reagan and Roy Brewer were mentioned as Chairman and Vice-Chairman, respectively. At a recent election, the LLHV had endorsed anti-Communist candidates. (II, 81)

A Los Angeles informant described the LLHV as being mainly an AF of L organization which had been formed to bring pressure on various AF of L organizations to eliminate Communists and to terminate the sponsoring of Communist-endorsed candidates.

The same informant expressed the view that the then current unemployment in the movie industry was providing an opportunity for a possible resurgence of Communist influence over Hollywood labor. (II, 81)

Motion Picture Workers Industrial Union (MPWIU)

This organization was under direct Communist control during its existence (1934-36), according to a former Communist Party member. In spite of its successful growth, it was disbanded in 1936 in keeping with the Communist policy of liquidating independent unions and sending the members thereof into the A.F. of L. (II, p. 4)

Conference of Studio Unions (CSU)

Following his election as president of an AF of L Studio Painters' Local in the Los Angeles area in 1937, Herbert E. Sorrell soon became the leader of Communist factions in Hollywood labor circles. After developing the leaders of locals which had strong Communist groups therein, he took steps to set up an organization dominating all locals. (II pp. 4, 5)

The Conference of Studio Unions (CSU) was officially organized in 1941, with Sorrell emerging as the overall leader of the Communist faction in the Hollywood motion picture studios. The CSU's reported purpose was to organize all unorganized groups in the studios into unions which the Communists could control and, in the absence of a union proper to workers of a particular craft, to place these workers in Sorrell's Painters' union.

The CSU followed the Communist Party line after the CSU's organization in 1941; it carried on a program of agitation demanding local autonomy and "democratic unionism," and advocating contempt for union officers above the local level. (II, 5, 6)

The CSU is reported to have taken up the Communist fight where the United Studio Technicians Guild had left off, utilizing, however, different tactics. The CSU was designed to form a wedge between the membership of the AF of L and the international unions of the AF of L, and, at the same time, to establish a solid front of those unions which the Communists had been able to bring into their orbit. (II, 5)

According to a former Communist Party member, the CSU is the organization upon which the Communist Party relied for achieving complete domination of motion picture unions. (II, p. 5)

In January, 1943, the minutes of a CSU meeting reflected that a motion had been made and seconded (by two known Communists) protesting against the release of the picture "Tennessee Johnson." The resolution charged that the picture represented Andrew Johnson in a sympathetic light, and was unfair to Thaddeus Stevens, "a statesman... whose life-long struggle for the extension of democracy throughout America won for him the love of the people, Negro and white..." (II, 46, 47)

The minutes also reflected a resolution protesting against alleged censorship by the fascist Spanish government of the film, "For whom the Bell Tolls." The resolution condemned the alleged submission of the film by its producer, with State Department approval, to representatives of the "Fascist government of Spain" for approval.

(II, 47, 48)

During 1943 the CSU strongly opposed the making of a film based on the life of Captain Eddie Rickenbacker. The CSU charged that Rickenbacker had "forfeited his claim to heroism by exploiting his adventures to the detriment of the war effort through his anti-labor expressions." The CSU sent a letter in October 18, 1943, to Gary Cooper urging him not to discredit himself with labor by accepting the Rickenbacker role. The letter, on CSU stationery, was signed by Herbert E. Sorrell as President. Sorrell's Communist connections are set forth on page four of this section. (II, 48, 49)

A prominent official of the International Alliance of Theatrical Stage Employees advised that when Rickenbacker returned from the Soviet Union and praised the Russian soldiers, all CSU protests concerning the film based on his life ceased. (II, 50)

During World War II, the Communists, making political capital out of our alliance with Russia, successfully furthered their penetration of the motion picture industry.

The CSU has engaged in strikes of a political character designed to break the International Alliance of Theatrical Stage Employees, (IATSE).

In March, 1945 a jurisdictional dispute between the CSU and the IATSE precipitated a strike. The Communist Party opposed this strike at first because of its "no strike policy" during the period of US-USSR collaboration. Immediately following the re-constitution of the Communist Party - USA in July, 1945, the Communist Party press gave full support to the strike, which was subsequently marked by violence. (II, 7,8)

The alleged purpose of the CSU in this strike was: (1) to keep the general labor situation agitated in line with the Communist program of creating confusion in the United States; and (2) to maintain intact the leadership of Herbert K. Sorrell.

In the fall of 1946 a similar strike was called by the CSU. It resulted in the arrest of numerous strikers and union leaders, about 1189 in all. (II, p.8)

On November 22, 1946, according to the Los Angeles Daily News of that date, the County Grand Jury returned felony indictments against 14 men for activity in the film strike. (II, 10) Of these, the following have been identified with Communist activities as indicated:

Herbert K. Sorrell. The Bureau's Laboratory identified Sorrell's handwriting on a 1935 Communist Party registration blank made out under a false name. He is reported to have participated in numerous organizations and campaigns of a pro-Communist nature. (II, 13-16)

Averill J. Berman. Berman has been active in behalf of Communist front organizations in the Los Angeles area. (II, 11)

Nervai D. Crutcher. In 1944 Crutcher held CPA card 47439. (II, 11,12)

Frank J. Drdlik. On May 17, 1947 an extremely reliable but highly delicate source advised that Drdlik was a member of the Communist Party. The record this source made available was dated December 11, 1945. (II, 12)

Edward M. Gilbert. A highly confidential, thoroughly reliable source ascertained, on February 11, 1947 that Gilbert was affiliated with the Whitman Branch of the Communist Party in the Los Angeles area. (II, p. 12)

Andrew Lawless. Lawless has been described by his own brother as a "right-hand man" of Herbert Sorrell (previously identified). However, while he is reported to have "played along with the Communists," he has not been identified as a Communist Party member. (II, 16)

Russell L. McKnight. In 1944 McKnight, as editor of a union journal, was allegedly accused (by the technical editor of that publication) of "plugging Communism."

In 1947, according to a Los Angeles informant who attended a Communist Party meeting, the Communist Party supported McKnight's candidacy for the Los Angeles City Council. (II, 16,17)

John E. Martin. Martin, according to a former member of the Communist Party, attended a meeting September 6, 1943, at which the "Motion Picture Labor Committee for Political Action" was founded. According to the source, the group's ostensible purpose was to participate in national and local elections and to elect candidates favorable to the cause of the Communist Party. (II, 17, 18)

Matthew Matison. Matison was a member of the North Hollywood Section of the Los Angeles County Communist Party during 1946. (II, 18)

In July, 1947 eleven major Hollywood studios in the International Alliance of Theatrical Stage Employees (IATSE) were sued for \$43,000,000 by the striking Conference of Studio Unions (CSU). The suit charged that the producer and the IATSE had an agreement to eliminate competition in their respective fields -- to crush the CSU.

During the same period, another million dollar suit was filed in relation to the ten month old CSU strike. Sixteen members of the AFL Carpenters Brotherhood asked for \$28,000,000 in back pay from the major producers and the IATSE. (II, 19)

In 1947 testimony was given at Hearings of the House Committee on Un-American Activities that AFL Motion Picture Painters' Union Local #644 (member of CSU) was dominated by Communists. The union strongly denied the accusations, pointing out that it had filed the non-Communist affidavit required by the Taft-Hartley Law, and the union's officers had signed it. Among the latter was Herbert K. Sorrell, who has been identified as a former member of the Communist Party by the Tenney Committee. (II, 51)

In February, 1948 before a House Labor Sub-Committee, Matthew Levy, IATSE attorney, charged that there was Communist influence in the CSU. He declared that the AF of L Carpenters Union was "joined in a marriage of convenience" with alleged Communist elements in an effort to destroy the dominant position of the IATSE. He added that "the subversive drive to bring all Hollywood labor under the influence of the Communist Party centers around the Conference of Studio Unions and Herbert K. Sorrell." (II, 71)

The publication, "The Film Daily," during the latter part of February and early March, 1948 carried articles regarding the House Labor Sub-Committee's investigation of a Hollywood jurisdictional labor strike. The March 4 issue reported the testimony of Herbert K. Sorrell, stating that he denied membership in the Communist Party and denied that an alleged Communist Party membership card for 1937 was his. The March 5 issue related that the Subcommittee was requesting the FBI to determine whether Sorrell had actually signed the card. The March 15 issue reported that the FBI had furnished a report that the handwriting on the alleged Communist Party card was that of Sorrell. Two days later the publication reported that John R. Robinson had testified that as a close associate of Sorrell in 1937 he has seen Sorrell's Communist Party card and had heard Sorrell brag about his Party membership. (II, 72, 73)

In July, 1948 a former Communist Party member advised this Bureau that the CSU had, for the time being, ceased open activity and that some of the Communist leaders of various unions had dropped out of sight. (II, 73)

During the spring of 1949 a Los Angeles informant advised that Herbert Sorrell, CSU leader, had been completely eliminated as a force in the motion picture industry and that the CSU had "ceased to exist." (II, 79)

57 (●)



The SWG was organized in 1933. According to a former Communist Party member, this was one of the first unions in the cultural field to come under the influence of the Communists in Hollywood. Among the original organizers were John Howard Lawson, Samuel Ornitz and Guy Endore. (II, 20)

One of the organizers of the Guild related that between 1935 and 1939 he realized that Communists were gaining control of the SWG through constant, untiring activity. After years of fighting this control, he withdrew. He expressed his complete conviction that Communists were in complete control of the SWG despite the fact that the majority of members was neither Communist nor sympathetic to the Communist cause. (II, 20)

According to the June, 1945 issue of the SWG's official publication, the SWG had approximately 13,000 members. Of this number about 100 were identified at that time as Communists by a confidential source. In addition, a former Communist Party member pointed out, a great many members were associates of Communists, members of Communist fronts, or Communist sympathizers. Other informants, well acquainted with the motion picture industry, stated that the SWG was actually controlled and operated by some 100 to 300 members who took an active interest in the work of the organization.

(II, 20, 21)

John Leech, former Secretary of the Communist Party in Los Angeles County, testified before that County's Grand Jury that John Howard Lawson had been sent from New York to Hollywood by the leaders of the Communist Party. Leech further stated that Lawson immediately became active in Hollywood Study Clubs, in the Communist faction of studio unions, and, particularly, in the organization of the SNG. Lawson was the Guild's first president. (II, 22)

In July, 1947 Roy Brewer, international representative of the IATSE, stated that definite Communist control over the SAG was exercised in the main through John Howard Lawson, Gordon Kahn and Emmett Lavery (then President of the SAG). (II, 22)

Louis Budenz advised that Lavery was supposed to be a well-known Catholic and was, accordingly, considered a good "front" by the Communists who also regarded him as a faithful follower of the Party line.

According to Budenz, the Communists had figured prominently in the organization of the Guild and were in control of it as of 1945, when he left the Party. Communist leaders agreed that control of the Guild would provide the wedge for the control of all Hollywood. The purpose of the Guild was to improve the working conditions of its members and to strengthen the Communist Party's position in influencing public opinion. The Party used the Guild for forcing management and influential persons into line so as to avoid the heavy barrage of criticism otherwise leveled at them. (II, 22, 23)

Of the 28 officers and executive board members of the Guild in July, 1947 ten were, or had been, members of the Communist Party. (II, 24)

Of 21 individuals connected with the Guild's monthly, "Screen Writer," during 1946-47, eight were (or had been) members of the Communist Political Association. (II, 26, 27)

As early as September, 1947 the SWG announced that it was going to fight the House Committee probe of Communist activities in Hollywood. (II, 51)

Hollywood journals stated in September 1947 that the SWG had been split over two main issues - one economic and the other political. The latter concerned a move by Guild president Emmett Lavery to have all executive board members sign the non-Communist affiliation certificates. (II, 51)

On December 15, 1947 approximately 500 SWG members met with representatives of the Producers' Committee to discuss the latter's actions concerning the employment and dismissal of Communists in the motion picture industry. (II, 52)

Two screen writers advised that the Communists were able, as usual, to control the conduct of this meeting. The representatives of the producers, Dore Schary, Edward J. Mannix, and Wanger, attended the meeting to request that the writers, instead of criticizing producers who fired Communists, join in with the producers in an all-industry public relations campaign. (II, 52)

Schary, according to the two aforementioned screen writers, stated that he followed NKO policy because he worked for NYO. At first he voted against their policy, but came to believe in it: "Our job is public relations. The producers told me that as soon as the spotlight is removed, things will get back to the way they used to be. We have got to make the people of America regain confidence in our industry." Schary asked his listeners to be "patient" and to help in the work of public relations. (II, 53)

After Schary spoke, Dalton Trumbo, Communist screen writer, seized the microphone and shouted that the producers' representatives were liars, hypocrites and thieves. Trumbo charged that Schary had betrayed every principle the Guild was founded on. Mannix, according to Trumbo, had often told him that he had no objection to the employment of Communists. As for Wanger, Trumbo alleged that he had written every public utterance made by Wanger in the previous five years:

"Even more than that; during the United Nations meeting in San Francisco he telephoned me long distance, got me an A-1 priority to fly to Frisco and had me ghost the speech for Edward Stettinius. Now they come here and ask you, my fellow guild members, to turn your back on me when I am fighting for a principle that concerns every man in this room. I haven't changed one bit during the past year and a half. I am now what I was then. Are we going to be swayed by this lying hypocrisy?" (II, 52, 53)

Trumbo spoke in a disparaging manner concerning three writers who had acted as "friendly witnesses" before the House Committee on Un-American Activities. He said he would anonymously write these three writers into the poorhouse. (II, 55)

The focal point of the meeting was a statement of policy adopted by the newly elected all-Guild board, which submitted it to the membership for approval. Some of the important points were:

- (a) Recognition of the fact that there was a Communist menace in America;
- (b) Expression of the belief that both the Thomas Committee and the Communist Party were equally subversive;
- (c) Disapproval of three members of the SWG who testified as friendly witnesses in Washington, because they stated publicly that the Guild was Communist-dominated;
- (d) Disapproval of the actions of the ten witnesses who refused to answer questions;
- (e) Criticism of four members of the SWG (among the "Unfriendly Ten") for refusing to admit SWG membership, because they thereby placed the Guild and the Communist Party in the eyes of the public as two similar organizations.

The resolutions were affixed to the policy statement:

1. The Guild would appear as amicus curiae in the civil suits to be instituted against the studios by writers fired for Communist activity, and would supply them with "the best available counsel."
2. The Guild would combat any effort of the producers to form a black-list of writers for their Communist activity, and would seek a court injunction to prevent the firing of any more writers.

Four of the screen writers who had been cited for contempt of Congress led a free-for-all battle to prevent approval of the statement. It was finally approved at 1 a.m. by a margin of two votes. Many of those who voted for it then began to vote for reconsideration. After another vote, the statement was tabled. Informants who reported on the meeting stated that many anti-Communists had left after the first vote on the statement. It was the same old story: the Communists outlasted their opponents and won the fight at 2 a.m. (II, 53, 54)

In 1947 a screen writer advised that anti-Communist groups within the SWG were attempting to establish a proxy voting system whereby they could control voting, as they believed they outnumbered the Communists. The latter had exercised control because of the inactivity of anti-Communists. This writer expressed the opinion that the dismissal of Communists was only "window dressing" designed to convince the public that Hollywood had cleaned house. He advised that screen writer Abraham Polansky was being groomed to take over John Howard Lawson's position as top Communist functionary in the SWG and the Hollywood cultural groups. Polansky has been identified as a Communist by this Bureau. (II, 55)

It was publicly announced that on January 13, 1948 the SWG held a meeting in Hollywood, at which the "progressive caucus" was defeated in its attempt to fight the black-listing of writers cited for contempt by the House Committee. It was stated at the meeting that Attorney Thurman Arnold had been retained (pending his partner's approval) by the SWG to defend the three writers (Ring Lardner, Jr., Dalton Trumbo, and Lester Cole) who had brought civil action against their producer-employers. (II 55, 56)

In February, 1948 a former Communist Party member advised that the SWG was still under Communist influence, and that even though new officers had been elected following the House Un-American Activities hearing, the new officers were simply another group of pre-Communists. (II, 73)

A member of the SWG advised in 1948 that certain Guild members had planned to hire Thurman Arnold to appear as amicus curiae in the suit brought by the "unfriendly

witnesses" against the studios which had allegedly black-listed them. The Guild's Executive Board had already entered into negotiation with Arnold, when opposition to the hiring arose. This source named the following as the most consistent supporters of the Board's action: Ring Lardner, Jr., John Howard Lawson, Alvah Bessie, Gordon Kahn, and Lester Cole. All were identified as 1944-45 members of the Communist Party by a highly confidential source. (II, 74)

At a meeting of the Guild on March 23, 1948 the action of the Executive Board in hiring Arnold was upheld by the Board membership. (II, 75)

A meeting of the Guild on May 10, 1948, according to a screen writer, was "packed" by anti-Communists. A resolution condemning the Mundt-Nixon Bill was defeated by the informant and members of his group. (II, 75)

According to the "Washington Star" of May 30, 1948, the SWG filed a suit to void a resolution which the motion picture industry associations allegedly adopted in November, 1947 that they would not "knowingly employ a Communist or a member of any Party which advocates the overthrow of the Government by force or by any illegal or un-constitutional method." The article stated that the petitioners would include 30 top writers, none of whom was a Communist Party member or had any connection with the 10 Hollywood writers charged with contempt of Congress in October, 1947. (II, 75, 76)

In July, 1948, Los Angeles informants reported that the SWG had not held a meeting for the past 60 days. One informant stated that it appeared that the Communists and fellow-travelers had ceased having meetings because "they are getting pushed around by our proxies." He felt that an effort would be made by some Guild members to do away with proxy voting; this would result in the emergence of the Communists as the dominant force in elections. This source had, earlier in 1948, reported that the Communist group in the Guild was seeking to place limitation on proxy voting. This method had proved very useful in combatting the Communists who always attended in person, voted in a bloc, and stayed late. (II, 76; 74)

In the fall of 1948, according to a Los Angeles informant, the SWG was threatened by a split which might result in a petition by non-Communist members for a NLRB election. (II, 79)

According to another Los Angeles informant, while the Communist and non-Communist groups were preparing slates of officers for a Guild election, Communists and fellow-travelers attempted to have the SWG constitution changed to prohibit the use of voting by proxy. This move was defeated. (II, 80)

In January, 1949 the Los Angeles office advised that SWG elections had resulted in the election of anti-Communists to all positions of prominence. (II, 80)

On November 5, 1948 the New York Times reported the dismissal of the civil anti-trust suit which the SWG had filed on the grounds that the producers had conspired to govern the political views and associations of persons engaged in the production of pictures. The dismissal was on technical grounds, and the complainants were granted leave to file an amended complaint. (II, 80)

American Authors' Authority (AAA)

The AAA was planned and established by the Screen Writers Guild (SWG), according to the Guild's "Screen Writer." The purpose of this organization was to protect the economic interests of writers for the screen, publishing houses, radio, etc., by acting as a "holding agency" for the copyrights of all material produced by U. S. writers.

A former Communist Party member declared that the formation of the AAA within the Screen Writers Guild has a relation to the general activities of the Communist Party as shown by the individuals of the overall Committee of that guild who were assigned to putting the AAA across. Of the 25 committee-members named by the source, six were identified as Communist Party members. (II 27, 28, 29)

With reference to the AAA's proposed control of all U. S. writings, it may be of interest to note a statement made in private by John Howard Lawson on May 23, 1946. Lawson declared that the best method of fighting "Fascism" was to Communize the writers and producers in Hollywood, and, eventually, to control every picture and fiction story produced in Hollywood. He stated that perhaps one day it would be possible to control every news article in the U.S. (II, 29)

In July of 1945 over 50 writers, all members of the SWG, were working on scripts to be produced in conjunction with the Office of War Information Overseas Film Program. Among the editorial board members were ten SWG members. Of these, three were identified as Communists. The rest were reported to be members of Communist fronts. (II, 30, 31)

It is through the SWG that the Communist ideology has been taught to the fellow-travelers, Communist sympathizers, and unsuspecting writers affiliated with the Guild. Through the Guild, Communists not only infiltrated propaganda into motion picture scripts, but also eliminated anti-Communist statements and scenes therefrom. (II, 29)

Screen Actors Guild (SAG)

In 1947, 42 persons, in good standing as members of the SAG, were known by this Bureau to be members of the Communist Party and/or former members of the Communist Political Association. (II, 32)

In April, 1947 screen actors Ronald Reagan and his wife Jane Wyman advised that they had observed that SAG meetings reflected the presence of two cliques which followed the Communist Party line on all questions of policy. The respective heads of these cliques, Anne Revere and Karen Morley, did not appear to be particularly close, but the two cliques invariably joined forces in supporting a person for a Guild position. Of the nine members (and leaders) of these cliques named by the Reagans, six were identified by this Bureau as members or former members of the Communist Party or the Communist Political Association. (II, 31, 32)

Lloyd Gough, according to Reagan, was named Chairman of the clique within the Guild called the "Combined Actors Committee." That clique apparently met in advance of Guild meetings and agreed on policy to be followed at those meetings. Gough was identified by this Bureau as a member of the Communist Party in May, 1947. (II, 32)

The SAG held its annual election in September, 1947 and passed a resolution to the effect that no Communist, or person with Communist affiliation, could be an officer. However, both Larry Parks and Anne Revere were elected to the Executive

Board. These individuals are known to this Bureau as present or former members of the Communist Party or the Communist Political Association. (II, 56; 31)

In December, 1947 actress Ida Lupino advised that the SAG appeared to be waging a successful fight to keep "radical" actors from occupying executive positions. However, a few mysteriously seemed to remain in positions of prominence within the organization, enabling the "radical" group to create discord. She stated that Ronald Reagan was endeavoring to keep the "radical" members out of controlling positions.

Of the individuals mentioned by Lupino as being Communists or pro-Communists, the following have been identified as Communists by highly confidential and delicate sources, or reliable confidential informants: Howard DaSilva, Larry Parks, Karen Morley, Anne Revere, Herbert Biberman and Jane Moad. (II, 56, 57)

With reference to actor Sterling Hayden, Lupino stated that a close friend of his had recently expressed apprehension over Hayden's being subpoenaed before the House Committee. This friend, Warrick Thompson (who was identified by this Bureau as a Communist Party member in 1947), felt that Hayden might "break" and spill enough information "to hang us all," including "a lot of high Government officials." (II, 57)

Actor Ronald Reagan advised in 1947 that he had been made a member of a committee to "purge" the motion picture industry of Communist Party members. This committee resulted from the Thomas Committee hearings in Washington, D. C., and a subsequent meeting of motion picture producers in New York City. Reagan suggested that Congress declare that the Communist Party is not a legal Party but a foreign-inspired conspiracy, and that Congress should cite Communist controlled organizations as such so that membership therein could be construed as an indication of disloyalty. These declarations would serve as a basis for eliminating Communists from Hollywood posts. (II 57, 58)

In January, 1948 John Dales, Jr., Executive Secretary of the SAG, stated that during December, 1947 the SAG submitted to its members a lengthy ballot covering 21 resolutions. One resolution stated that no person should be eligible to an office or committee of the SAG "unless and until such person signs an affidavit that he is not a member of the Communist Party nor affiliated with such party." (II 58, 59)

At a SAG meeting the above resolution was opposed on the grounds that there was "no proof that the Communist Party was ready to overthrow or undermine," that Guild members did not know what was meant by "a Communist" or what the Communist Party was. Some sought to kill the resolution by ridicule, others by saying it would create a controversy which would weaken the SAG. (II 59)

The resolution was passed, 1307 to 157. Mr. Dales pointed out that the Communist clique usually mustered about 150 votes for its policies at SAG meetings. (II, 59)

Dales further advised that the Communists in the SAG strongly supported a resolution calling for an end to the mail ballot and the establishment of poll balloting in SAG elections. He expressed the opinion that the aim of those supporting this resolution was to hold frequent SAG meetings which their clique would attend regularly, remaining late and thereby passing resolutions which they would not otherwise put through. (II, 60, 61)

The leaders of the Communist element within the SAG according to Dales, continued to be Ann Revere and Lloydough. As individuals who supported these two regularly, he named Morris Carnovsky, Larry Parks and Bryan Bohman. (II, 61)

Aster Robert Montgomery was reported in 1947 to have become very much concerned over Communist infiltration among young actors. He was alarmed that the anti-Communist forces contained but few of the younger actors. (II, 62)

Harvin LaRoy, an MGM producer, expressed a similar concern. He expressed the opinion that the Actors Laboratory was the place where many young actors and actresses were indoctrinated in Communism. He named the following as being important in the operation of the Laboratory: Mary Tarczi, Roman Bohnen, Lloyd Bridges, J. Edward Bromberg, Morris Carnovsky, Phil Brown and Rose Hobart. The first five have been identified as Communists through a highly confidential and delicate source. (II, 63,63)

On January 15, 1948 the "Los Angeles Examiner" reported that SAG members had voted (1307 to 157) that officers, directors and committeemen must sign affidavits that they are not Communists. (II, 76)

Screen Cartoonists' Guild (SCG)

The SCG was organized in Hollywood in the Fall of 1939 as an independent union having jurisdiction over cartoonists, sketch artists and animators in the motion picture industry. In 1941 it obtained an AFL charter. (II, 33)

A former Communist Party member named seven persons as being among those chiefly responsible for the founding of the SCG. Of these, three are known by this Bureau to have been Communist Party members or to have been otherwise closely connected with the Party. (II, 33,34)

In 1941 the SCG called a 40-day strike at the Walt Disney Studios. According to a former Communist Party member, the entire strength of the Communist machine in the Los Angeles and Hollywood areas was thrown into the strike. The SCG was recognized as the sole bargaining agency for the cartoonists, and the Communists in this Guild considered this a major victory. (II, 33)

The same source stated that during the period of the Stalin-Hitler Pact, the SCG strongly opposed aid to Britain, and U. S. entry into the war. After the invasion of Russia, the SCG called for U. S. entry into the war and the opening of a "Second Front." (II, 34)

During 1943-45, according to the same source, the leading functionary of the SCG was Mortimer W. Pomerance. As Business Representative, he used his influence to direct and control union activities which would bring the union into the Communist orbit. In April, 1944, Pomerance told a Communist Party official that the SCG had no objection to the holding of Communist Party meetings in the SCG Hall. (II, 34)

This source further advised that the SCG was a member of the Conference of Studio Unions and was one of the studio guilds which sponsored the Hollywood Writers Mobilization. The last-named organization was cited by the Attorney General as being within the purview of Executive Order 9835, and was classified by him as "Communist."

In January, 1945 it was determined that Elisabeth Leach, an official of the Communist Political Association in Los Angeles County, had in her possession a report on the SCG. It stated, in part, that the SCG "has done a great deal toward developing understanding of the possibilities of the cartoon film as a propagandist educational medium." (II, 34)

In June, 1947 the SCG held an election of officers. Among these were the following:

Robert Carlson - Treasurer

Carlson is reported to have received Communist literature and to have spoken openly in favor of Communism in 1946. (II, 35)

Maurice Howard - Business Agent

A most reliable source identified both Howard and his wife as Communist Party members in 1945. (II 35, 36)

Milton S. Tyre - Legal Advisor

In June, 1947 a very reliable source advised that Tyre was a member of the Communist Party, and had been such for two years. (II, 36)

Cecil Beard - Member of the Board of Trustees

In 1947 Beard was a member of the Communist Party. (II, 36)

Thomas Byrnes - Member of the Board of Trustees

Byrnes is reported to have married a woman who was a member of the Communist Party. Source was unable to give her name. (II, 36)

William ("Bill") Higgins - Member of the Board of Trustees

Higgins reported to have given a very pro-Communist and pro-Russian speech while in the U. S. Army, and to have had Communist Party literature in his possession. (II, 36)

Arthur Babbitt, former President of the SCG, who has exercised a great deal of influence over the Guild, is reported to have been discharged by the Walt Disney Studios in June, 1941 for endeavoring to influence other employees to become interested in Communism and also for the distribution of Communist literature. (II 36,37)

Walt Disney, while discussing the SCG in 1947, pointed out that this union was not affiliated with the Motion Picture Producers Association, but is linked with the Society of Independent Motion Picture Producers, headed by Donald Nelson. As a consequence, the Cartoonists Guild was not asked to form a committee to meet with the producers in an attempt to combat Communism, as were the other talent guilds. (II, 63)

Disney stated that the Disney Studios employed the largest percentage of Guild members (about 250), so that as the Disney employees voted, so did the entire membership of about 500.

He expressed the opinion that the Communist problem in the SCG came to a head when the Technicolor Studios were on strike in the 1947 struggle between the CSU and the IATSE. At that time Disney laid off 400 workers; included were all who were suspected of being Communists. (II, 63)

In 1947, Mr. Disney stated, the SCG's Business Agent was Maurice Howard. (Howard has been identified as a Communist through a highly confidential and delicate source.) Disney pointed out that some SCG members were endeavoring to get rid of Howard by refusing to pay their assessments until Howard was removed from his post. (II, 63, 64)

Mr. Bonar Dyer, Director of Labor Relations for Disney Studios, stated that SCG members were becoming alarmed over possible Communist infiltration and had begun to take a more active interest in the matter. Their failure to attend meetings in the past had been a source of weakness in combating infiltration, he said. (II, 64)

Dyer stated that at one time, while in the SCG building negotiating a labor matter, he heard a woman speaking to a group in an apparent effort to sell subscriptions to the "Daily People's World," a West Coast Communist newspaper. The woman alleged that that publication "is the only local newspaper with a direct wire to Moscow." He cited this as an example of how the SCG building has been used by Communists. (II, 64).

In December, 1947, according to a Los Angeles informant, he received a telephone call that a SCG meeting was to be held protesting the producers' action against the "unfriendly witnesses" at the hearing before the House Committee on Un-American Activities. He received no other notice of the meeting and discovered that the shop stewards had likewise not been notified. He and the stewards attended the meeting and defeated a resolution voicing the above-mentioned protest. (II, 76,77)

With reference to Maurice Howard, (former) Business Agent of the SCG, the same source reported that many Guild members wished to oust him.

In June, 1948, SCG members employed by Walt Disney led a movement which resulted in the defeat of Howard and the election of Raymond T. Macomber as Business Agent. The informant stated that this put an end to the Communist domination of the SCG. He added that the Guild had voted to sign non-Communist affidavits and he was of the opinion that Howard's career in Hollywood was finished. (II, 77)

Screen Office Employees Guild (SOEG)

The SOEG was originally affiliated with the Brotherhood of Painters, Decorators and Paperhangers, AFL Local 1391. In 1945, when the Conference of Studio Unions called a strike, only about half of the SOEG membership participated. Later, the SOEG voted in an NLRB election to affiliate with the AFL's "Office Employees Industrial Union," and the SOEG went out of existence. (II, 37)

In July, 1947 a leader of the Motion Picture Alliance advised that at one time the SOEG was strongly dominated by the Communist Party. He added that as of 1947 there was no indication that the "Office Employees Industrial Union" was under Communist control. (II, 37-39)

Screen Directors Guild, Inc. (SDG)

In 1947 the SDG had 18 officers, none of whom was identified by this Bureau as a Communist. It was determined through a highly confidential source that nine screen directors (as of 1947) were, or had been members of the Communist Party. These nine were SDG members. In addition three other directors, not members of the SDG, were identified as members of the Communist Party or the Communist Political Association. (II, 39)

In 1947 the SDG formally protested to the Speaker of the House denying the validity of the testimony of Sam Wood, screen director, regarding Communist activities in the SDG. Wood had testified before the House Committee. (II, 65)

In December, 1947 director Cecil B. DeMille became prominent in an effort to control the SDG by "packing" people friendly to "the American system." He and a group of directors packed a SDG meeting December 5, 1947 and succeeded in passing a resolution which provided that no person would be eligible for any SDG office or committee unless and until such person signs an affidavit that he is not a member of the Communist Party, nor affiliated with such a party or sympathetic to its aims." (II, 65,66)

The assistant directors in Hollywood have an organization known as the "Screen Directors Guild, Junior Branch." Cecil B. DeMille stated in January, 1948 that this group was led by Robert Aldrich, President, and George Tobin, Vice President. He added: "I do not know whether these two men are Communists or not, or Communist supporters or not. I do know they are supported by the Communist group in the Junior Branch, and the other group - the American group - of the Junior Branch has come to me and talked to me about the necessity of getting these two men out of the control of their Guild as they were trouble makers and had attempted to turn the Guild over to Herbert Sorrell..." (Sorrell has been identified by this Bureau as having filled out a 1938 Communist Party registration blank. II, 13) (II, 67)

On January 13, 1948 the SDG held a meeting concerning the separation of the Junior Branch from the Senior Branch. DeMille opposed the giving of a vote of confidence to the above named Junior Branch officers. DeMille was defeated and he advised: "The result was a motion carried giving virtually a clean bill of health to the two men in the Assistants branch (Junior Branch), which is supported by the Communist element." (II, 67,68,69)

According to DeMille, he and his associates became determined either to split the assistant directors from the directors group, or to remove what they believe to be the Communist element among the assistant directors. He has been told that the above-cited Robert Aldrich "writes (director) William Wyler's stuff and the two work together as a team. That is why Wyler (at the January 13, 1948 meeting) insisted on a vote of confidence in Aldrich." DeMille stated at that meeting, "I favor keeping the junior members in the Guild because I feel we can keep them from straying into fields in which they should not go." Aldrich immediately challenged this statement from the floor, saying that DeMille was indulging in innuendo. DeMille received the impression that Aldrich seemed to be fronting for pressure groups, and was a definite influence in carrying out what seemed to be the party line in the political maneuvering within the Guild. (II, 69,70)

Cecil B. DeMille advised that he and nine other directors (members of SDG) had arranged a confidential meeting on March 12, 1948 to decide upon a slate of officers which they would seek to elect at the next SDG election. They planned to gain support, in person or by proxy, for this slate. (II, 77,78)

At a Guild meeting March 23, the Guild resolved to require its officers and directors to sign a pledge including a statement that they were not, and had not been, members of the Communist Party, and were not in sympathy with the aims of the Party. (II, 78)

In July, 1948 DeMille advised that the Guild had elected non-Communist officers and that, following the election, SDG meetings had dealt solely with Guild business

matters. He expressed the opinion that the Communists and their friends in the SDQ had gone underground. He also stated that some of the younger directors were adopting a positive anti-Communist stand. He believed that eventually younger men, opposed to the Communists, could be trained to take over direction of the Guild. (II, 78)

Musicians Mutual Protective Association (MMPA)

In 1947 the MMPA, (Local #47 of the American Federation of Musicians - AFL) listed 13,000 members in good standing. This union reportedly included all professional white musicians in the Los Angeles area. The only 1947 officer identified by a reliable source as a Communist Party member (holding Communist Party Book #36200 in 1943, was Don E. Night, a member of the Trial Board and Delegate to the Pasadena Central Labor Council. (II, 40)

From 1937 to 1939, California State Senator Jack B. Tenney was President of the MMPA. His investigation of Communism within the union resulted in a number of expulsions.

In 1939 Tenney was defeated for re-election as president. Since that time Communist activities within the union are reported to have resulted in its withdrawal from affiliation with Los Angeles Central Labor Council and the State Federation of Labor. (II, 40)

J. K. ("Spike") Wallace succeeded Tenney as president of the MMPA, allegedly with the support of Communists. According to a 1947 officer of the union, Wallace cooperated closely with the Communists during the period, 1939-1947. The Communists' demands became exorbitant, however, and in 1947 Wallace indicated that he was "through" with them. (II, 40)

Forty-one members of the MMPA, in good standing as of 1947, were identified by this Bureau as members of the Communist Political Association (as of January 16, 1945) or the Communist Party (as of May 17, 1947). (II 40, 41)

Council of Hollywood Guilds and Unions (CHGU)

The CHGU was formed in June, 1944 to combat the anti-Communist "Motion Picture Alliance for the Preservation of American Ideals." Prior to the formation of the CHGU, numerous private meetings of known Communists were held in the Los Angeles area to study ways or means of smearing the Motion Picture Alliance. (II, 41, 42)

One of the tactics suggested by Dalton Trumbo, Communist screen writer, was to stress the inability of the Motion Picture Alliance to name a single picture containing Communist propaganda. Trumbo believed that this was a very vital point, as he felt that the Alliance could not criticize a specific picture without attacking the producing organization, thus providing the critics of the Alliance with new allies. (II, 43)

Of the eight CHGU officers listed in 1945, two were known by this Bureau to be Communists. (II, 45)

In January, 1947 it was ascertained through a reliable source that the CHGU consisted of twelve unions. This source related that the CHGU had lost three affiliates,

mainly as a result of difficulties over the 1947 film strike. (II, 44, 45)

An official in the AFL labor movement in the Los Angeles area advised that as of 1947 the CHOU was dormant, but still had to be regarded as a force in the "radical labor wing." (II, 45)

II. COMMUNIST INFILTRATION OF LABOR GROUPS
(July 16, 1949 to April 15, 1950)

Screen Writers Guild

The September 22, 1949 issue of the "Daily Peoples World" contained an article concerning the Screen Writers Guild, indicating that the Guild had joined in an alleged "witch hunt" against Communism with the result that any criticism of the Board or any demands of the Guild for action were branded as Communist propaganda. This article indicated that at a public relations conference held in Chicago, the representatives of the Guild had been afraid to stand up against a demand by Y. Frank Freeman for an industry-wide loyalty check. The article concluded by urging a determined fight by Guild members against the Board's policies.

On October 27, 1949, Los Angeles reported that according to [redacted] a screen writer in Hollywood, the Guild was then in the process of selecting officers for the coming year with the anti-Communists without a strong personality to function as an officer. This source indicated that the anti-Communists at that time controlled 155 proxies, while in 1948 this faction had controlled 260 proxies. The anti-Communist group reportedly had approached 14 different individuals, asking them to serve as President, and all had declined.

The October 3, 1949 issue of "Variety" listed the 33 individuals nominated for the Executive Board of the Screen Writers Guild, and an examination of this list reflected that four of such nominees had been identified as Communists. It is interesting to note that Albert Maltz, one of the "Hollywood Ten," was circulating petitions to place his name on the ballot as a candidate for the Executive Board.

[redacted] stated that the principal person actively attempting to rally the anti-Communists was Alan Rivkin, who had personally financed the mailing of literature, etc., in soliciting proxies.

[redacted] on November 26, 1949 reported that following the defeat of the supporters of the "Hollywood Ten" in the January, 1949 election of officers, the Screen Writers Guild had directed a notice to the Authors' League of America, with which the Guild is affiliated, advising that unless the officers of the Authors' League signed non-Communist affidavits as required by the Taft-Hartley Act, the local Guild intended to withdraw affiliation with the Authors' League.

CHScatterday:edd

[redacted] reported that when the Screen Writers Guild elections were held on November 14, 1949, several supporters of the "Hollywood Ten" were elected, although Maltz was defeated. In addition, Michael Blankfort, whom the source stated regularly supported the Communist line in Guild affairs, was also defeated for a vice presidential position, although Harold Buchman who has been identified in the past as a Communist Party member was elected.

This source reported that the Guild was in poor financial circumstances with its contracts expiring in May, 1949. In trying to negotiate new contracts, difficulties had arisen in view of the Guild's affiliation with the Authors' League, of which five members had refused to sign the non-Communist affidavits required by the Taft-Hartley Act, thereby denying the Screen Writers Guild the right to appeal to the National Labor Relations Board in connection with its negotiations. [redacted]

Los Angeles informant [redacted] on February 20, 1950 reported that the National Labor Relations Board had ruled that the 36 Council members of the Authors' League of America must sign non-Communist affidavits, as well as all officers of the Authors' League. The League, according to this informant, had protested to the National Labor Relations Board, but had advised its affiliates, which includes the Screen Writers Guild, that the officers would sign the required affidavits by April 11 regardless of the ruling by the National Labor Relations Board. This informant reported that all of the Screen Writers Guild officers have signed such affidavits. [redacted]

Screen Cartoonists Guild

On July 8, 1949, Los Angeles informant [redacted] reported that Bill Littlejohn had agreed to be a candidate for Business Agent of the Screen Cartoonists Guild at the personal urging of Herbert Sorrell, leader of the pro-Communist faction within the International Alliance of Theatrical and Stage Employees. The informant reported that Littlejohn was elected by a vote of 250 to 150 and that of this latter figure 147 votes were cast by employees of Disney Studios. This informant also advised that the employees of Disney Studios were considering withdrawing from the Screen Cartoonists Guild and forming a local of their own. Los Angeles confidential source [redacted]

[redacted] Disney Studios, reported that he feels that the Screen Cartoonists Guild has been recaptured by the Leftists and that in all probability Maurice Howard, who has been identified as a member of the Communist Party, would again be the Business Agent for the Guild.

In August, September and October, 1949, [redacted] reported that the July, 1949 issue of "The Animator," publication of the Guild, which was the first issue following the election of Littlejohn, contained an article dealing with "This period of Witch Hunts and Loyalty Tests." This source also reported that the constitution of the Guild had been changed, providing for a general meeting of the membership once each month instead of once each three months, and in addition quorum requirements were reduced, making 25 a quorum. This source stated that these two maneuvers were typically Communistic in that most of the members did not like to go to meetings and thus, by increasing the number of meetings and reducing the number of persons necessary to form a quorum, a relatively small group who attended each meeting could control the Guild.

Screen Publicists Guild

On December 9, 1949, Los Angeles informant [redacted] reported that Communist Party members, by means of infiltration, were still in control of the Screen Publicists Guild, but that efforts were being exerted by members of the Guild to oust individuals adhering to the Communist line. This informant advised that as of that time, the "Right Wing" forces within the Guild were agitating for affiliation with the International Alliance of Theatrical and Stage Employees, while the "Left Wing" forces were supporting a program to remain independent of any national union affiliation.

Screen Analyst Guild

On January 5, 1950, Los Angeles source of information [redacted] MCO Studios, advised that the Screen Analyst Guild had been successful in "weeding out" most of its members who had been sympathetic to Communism from Executive Board positions within this Guild. This source advised that this had been accomplished by not rehiring individuals who were undesirable following the 1945 studio strike. This source reported that Kay Lenard was at that time President of the Guild and, according to the informant, believed to be anti-Communist but quite "liberal" in her views. Lenard, according to this informant, has been employed principally by Columbia Pictures Corporation and has associated with individuals who have the reputation of being "very left" or sympathetic to Communism.

Motion Picture Industry Council

The Motion Picture Industry Council, which is under the leadership of Cecil B. DeMille, functions as a public relations organization for the motion picture industry and is comprised of management and labor, as well as productive and acting talent. On June 15, 1949, Los Angeles informant [redacted] reported that during that week the question had arisen as to the Council's attitude toward individuals cited in the report of the Tenney Committee (California Committee on Un-American Activities) and that Mr. DeMille had taken a positive stand that the Council should not set itself up as being critical of Tenney's findings.

Motion Picture Operators, Local 306, AFL

The December 30, 1949 issue of the "Daily Worker" reported that the "United Ticket" of this union had scored a sweeping victory over a Red-baiting opposition. According to this article, the principal issue of the opposition slate had been the demand for the dismissal of Harry Sacher as attorney for the union because of his acting as attorney for the eleven Communist leaders.

Screen Office Professional Employees Guild, Local 109

In March, 1949, the above local became the bargaining agent for 2,300 screen office and professional workers, including professional and office workers in New York City employed by Paramount, Loews, MGM, Columbia, Twentieth Century-Fox, MCO, Republic, National Screen Service, Warner Brothers, and Universal Pictures. New York informant [redacted] advised that the Communist Party had been assisting this local by providing demonstrations on behalf of the union and by organizing delegations to call on theater managers in behalf of the union.

II. COMMUNIST INFILTRATION OF LABOR GROUPS
(June 24, 1950, to December 31, 1950)

Actors Equity

This union represents practically all actors on the legitimate stage and according to an article appearing in the December 12, 1949, issue of the Daily Worker, this union had a membership of 5,000.

[redacted] of New York City, a former member of the Council of Actors Equity, on September 8, 1949, reported that the leaders of the Communist faction of this union were Sam Jaffe and Phil Loeb. [redacted] has advised that both of these individuals were known to him as "concealed Communists."

[redacted] active in the anti-Communist faction of this union, reported on March 3, 1950, that after fifteen years the "conservatives" had gained control of the nominating committee of the union and planned to remove Communists from the Council.

The September 13, 1950, issue of the Daily Worker reported that the Council of Actors Equity on the preceding day had mapped plans to combat political blacklistings of entertainers. The article stated that this action was taken as a result of the dismissal of Jean Muir from the television show "The Aldrich Family."

[redacted] Guild of Variety Artists, advised on October 18, 1950, that on the preceding day at a meeting of Television Authority the question of the Jean Muir incident had arisen. This meeting was under the chairmanship of Robert Spire, a member of the Chorus Equity of Actors Equity. Informant advised that during this meeting Spire spoke against the Crusade for Freedom and the Anti-Communist Crusade. [redacted]

American Guild of Variety Artists

The December 18, 1949, edition of the Daily Worker reported that this union covers night club and vaudeville artists and at that time had a membership of 1,465. [redacted]

36

[redacted] identified above, who is a member of this organization, advised on October 18, 1939, that this union is not dominated by Communists although he suspected Jonas T. Silverstone, the attorney for the organization, of being either a Communist or Communist sympathizer. Silverstone, according to an anonymous source, reported in December, 1949 that Silverstone was a member of the National Lawyers Guild. In 1939 or 1940, according to the informant, Hoyt Haddock was made Executive Secretary of this organization although he had no previous connections whatever in the entertainment field but had been active in the National Maritime Union and the American Communications Association. Haddock was suspected because of his connections with Harry Bridges and was ousted in 1940 or 1941. A report of the House Committee on Un-American Activities set forth testimony in 1939 of a Communist Party member from 1921 to 1928 who stated that he knew Haddock as a member of the Communist Party. [redacted]

Association of Documentary and Television
Film Companies

[redacted] of New York City, of known reliability, on July 27, 1939, made available a form letter sent out by a number of the members of the above organization asking other members to join them in signing the World Peace Appeal. [redacted] of New York on August 5, 1939, reported that he had received a copy of this letter and believed it to be in support of the Communist Party line. He reported that this organization was located at 1600 Broadway and had a membership of something over 100. He stated that he had thought for some time that the association was dominated by the Communists.

[redacted] of New York City reported on August 29, 1939, that there were a number of individuals connected with this association whom he believed to be members of the Communist Party. In this regard he stated that Max Glenn, a member of the Association, had admitted he was a member of the Communist Party. This informant also referred to the above-mentioned letter which he felt to be further evidence of Communist Party sympathies on the part of a number of members of the Association. [redacted]

Authors League of America

The May 25, 1949, issue of "The Compass" reflected an article to the effect that the Authors League of America had issued a statement declaring that the refusal of the Supreme Court to review the case of the "Hollywood 10" had perpetuated a situation in which there exists in the United States "a form of censorship dangerous to the rights and economic subsistence of all authors." Military Intelligence advised in May, 1949 that it is made up of a number of subsidiaries such as the Authors Guild, Radio Writers Guild and the Screen Writers Guild, each of which is a member of the National Council of the Authors League.

[redacted] advised that during the early days of the League he had never noticed any Communist activity and that the officers in control thereof were strongly anti-Communist, being such individuals as Rex Beach and Rupert Hughes. He stated, however, that in recent years he had noticed it has had people connected with it who apparently are sympathetic toward Communism, stating he specifically had in mind individuals who had supported the "Hollywood 10."

Motion Picture Industry Council

This group was set up after the House Committee on Un-American Activities hearings in 1947 and according to Los Angeles Informants [redacted] and [redacted] had as its principal purpose to create better public relations for the motion picture industry. Both informants advised that it is entirely free of any Communist taint and that it has been used as a pressure group against Communism.

[redacted] of Los Angeles characterizes the purpose behind the group as a very good one although entirely self-serving for the motion picture industry inasmuch as it acts as a "muzzle" to keep any scandal and other sensational matters from reaching the public. In this connection she stated that if the organization had been in existence prior to the House Committee hearings that the "friendly witnesses" might never have been permitted to speak for the motion picture industry.

Los Angeles Informant [redacted] in November and December, 1930 advised that the Council during the summer of 1930 had proposed the establishment of an industry-wide loyalty oath and that during October several such oaths were drawn up and submitted to the Council but no agreement could be reached and some of the Council's affiliates, namely the Screen Producers Guild and the Screen Writers Guild, had opposed the loyalty oath program.

As a result of this dispute, several factions arose within the Council threatening to destroy it.

The informant advised that the loyalty oath proposal had been referred back to member organizations for study and recommendations and that as a practical matter the subject of loyalty oaths for the industry is currently being dropped. The informant advised that Edward Cheyfitz, assistant to Eric Johnston, was consulted for advice in this matter. Prior thereto it had been suggested by members of the Screen Actors Guild that instead of establishing a loyalty oath, the Council establish a hearing board which proposal of the Screen Actors Guild had received favorable reaction from a number of Council representatives. However, Cheyfitz advised that the establishment of such a board would tend to establish a "white wash" and might serve to unite opposition to the loyalty oath program and ultimately assist the Communists in the industry. Cheyfitz expressed the feeling that action should be taken by individual producers to deny employment to Communist suspects.

According to this informant, M-G-M had adopted Cheyfitz' suggestion with regard to Betsy Blair, an actress who has been active in the Hollywood Council of the Arts, Sciences and Professions.

According to the informant, M-G-M had cast Blair in an important role in a new production but prior to the commencement thereof she had appeared as a speaker at a meeting sponsored by the Hollywood Council of the Arts, Sciences and Professions. Following this appearance, M-G-M authorities contemplated canceling her contract but reportedly

consulted Cheyfitz who suggested that M-G-M officials confront Blair concerning her association with Communist front groups and request her to explain this activity. This was done and Blair advised that she had been badly misled by Communist front organizations and people with whom she was associated. She stated, according to the informant, that she would no longer have any contact with Communist front groups or individuals of pro-Communist sympathies and made an affidavit to this effect. Prior to her interview she had been removed from her role in the picture, but after the execution of the affidavit, was restored to the role. The informant advised that this matter was handled by Dore Schary of M-G-M and no publicity is to be given the matter unless her employment and Communist front activities are brought to the attention of the public, in which event the studio plans to use the affidavit and Blair's explanation of her activities. The source reported that Gene Kelly, husband of Blair, has been greatly upset concerning her affiliation with front groups and has consulted Cheyfitz regarding action he should undertake to rehabilitate her. The informant expressed an opinion that Kelly considered divorcing his wife because of her Communist front activities but a reconciliation has been effected.

The informant expressed the opinion that the adoption of an industry-wide loyalty oath is currently impossible because of the opposition of the Screen Writers Guild and the Screen Directors Guild.

Los Angeles Informant [redacted] advised that at a meeting of the Council on November 21, 1950, considerable support had prevailed for the proposal by the Screen Actors Guild for the establishment of a hearing board but that the proposal was opposed by the Screen Producers Guild and the Screen Directors Guild because they felt that there were certain valuable talent properties who could not satisfactorily explain their activities in Communist front groups or their Communist activities before such a board and would, therefore, be exposed to the public in a manner such as to impair their value as actors and actresses. [redacted]

The Council, on November 13, 1950, took full-page ads in the "Hollywood Reporter" and "Daily Variety" which

advertisement stated that the Council repudiated the Hollywood Council of the Arts, Sciences and Professions and denied that this organization in any way represented Hollywood. This advertisement was occasioned by a meeting of the Hollywood Council of the Arts, Sciences and Professions to protest the publication "Red Channels" which exposed the Communist characters of numerous individuals in the entertainment field. Thereafter, on November 20, 1950, the Hollywood Council of the Arts, Sciences and Professions took a full-page ad in "Daily Variety" opposing "Red Channels" as operating a blacklist and also opposed any loyalty oaths for the motion picture industry. [REDACTED]

Screen Actors Guild

[REDACTED] of Los Angeles on August 25, 1950, advised that this organization is not controlled in any respect by the Communists or Communist Party fronts and that the leaders of the Guild are George Murphy, actor, and Ronald Reagan, both of whom are definitely anti-Communist. [REDACTED]

Los Angeles Informant [REDACTED] reported that the election of officers of the Guild took place on November 12, 1950, and that the officers who were elected are all actively opposed to Communism. [REDACTED]

Screen Directors Guild

This organization has recently amended its charter to change its name to Screen Directors Guild of America. Mr. Vernon Keays of the Guild stated that it is a separate and independent organization from the Screen Directors Guild of New York City and that it has no affiliation with any large labor organization. He stated that although the organization includes in its membership a few individuals he described as "leftists" that its current officers and Board of Directors are free from any taint of Communism and the Communist element has had no control in Guild affairs in recent years. Recently, the Board of the Guild voted to incorporate a non-Communist oath or affidavit in all new applications for membership and voted to submit to the membership by a mail vote the proposition of incorporating such an affidavit into the Guild's bylaws. [REDACTED]

Los Angeles Informant [redacted] advised in October, 1950 that a dispute had arisen within the Guild over the adoption of a loyalty oath for its members. The principal opponent of such an oath was Joseph Mankiewicz, President of the Guild, who was in Europe at the time the loyalty oath provision was adopted by the Board of Directors. As a result of the submission of the proposal to a mail vote of the members, the informant advised that 618 ballots had been mailed to members in good standing; that 547 had voted in favor of the measure; 14 voted in opposition; and 57 failed to respond. Following Mankiewicz' return to the United States, he issued a statement criticizing the action of the Board of Directors and on September 5, 1950, at a meeting of the Board of Directors the matter was explained to Mr. Mankiewicz and the change in bylaws was again approved. Mankiewicz opposed this amendment as creating a "blacklist" and expressed disapproval of the entire action. Subsequently, a faction within the Guild associated with Mankiewicz in his protests and as a result thereof C. B. DeMille and Albert S. Rogell began a recall of Mankiewicz as President. During the controversy, Mankiewicz, who had executed a non-Communist affidavit in accordance with the Taft-Hartley Act, executed the Guild loyalty oath, explaining that he desired to remain a member of the Guild in good standing so that he could carry on his fight within the Guild against the oath. At a general membership meeting of the Guild on October 22, 1950, Mankiewicz explained his position and was given a unanimous vote of confidence by the membership, which membership further called for the ouster of the Guild Directors who had begun the move to oust Mankiewicz. When these events took place the informant advised that the Board of Directors immediately resigned and the membership adopted a resolution that all ballots obtained to oust Mankiewicz be destroyed.

Los Angeles Informant [redacted] in November, 1950 advised that the controversy over the loyalty oath within the Screen Directors Guild was having a detrimental effect on the other individuals affiliated with crafts and guilds in Hollywood to invoke anti-Communist oaths in their respective guilds. He further stated that the defeat of the loyalty oath in the Screen Directors Guild has strengthened the position of the pro-Communist forces in other guilds who have been opposing the adoption of loyalty oaths. [redacted]

Los Angeles Informant [redacted] has advised that the Screen Directors Guild is not completely controlled by directors who oppose a loyalty oath and he believes that included in this group are a number of Communist Party sympathizers. [redacted]

Society of Independent Motion Picture Producers

[redacted] of Los Angeles advised that the Communists have no foothold in this organization and that when the Screen Directors Guild had voted to require a non-Communist affidavit of its members, the Society of Independent Motion Picture Producers over the signature of its head, Gunther Lessing, sent a telegram of congratulations to the Guild on its affidavit and its stand on the Communist question. [redacted]

Screen Producers Guild

According to [redacted] identified above, this is a recently formed organization of producers on the payroll of various studios as salaried men only without the power to "hire and fire." Its present head is William Perlberg, a producer at Twentieth Century-Fox Studios. The informant advised there is no indication whatever of Communist inroads into this organization. [redacted]

Los Angeles Informant [redacted] on October 6, 1950, advised that the members of the Board of Directors of this Guild had voluntarily filed non-Communist affidavits with the organization. The Guild also has adopted a resolution pledging full support and cooperation to the Government in the Korean emergency and continued support of the national effort. [redacted]

Screen Writers Guild

In August, 1950 Los Angeles Informant [redacted] advised that this Guild, which is probably the most important single guild in the industry, was free of actual Communist control at that time. He cited as an example that a short

time previously a letter had been received by the Guild from Fiba Willner requesting that the wife of John Howard Lawson be allowed to appear before the Executive Council of the Guild to request its assistance in obtaining clemency for the "Hollywood 10" but the Executive Council of the Guild had turned the request down. At that time the informant advised that while the Communist faction within the Guild is numerically weak and in no position to dominate policy it does by clever parliamentary maneuvers, often block or delay action which the anti-Communist majority desires.

[REDACTED]

Los Angeles Informant [REDACTED] on December 7, 1950, advised that the annual elections of the Screen Writers Guild had been held on November 15, 1950, at which time Karl Tunberg had been elected President. This source advised that Tunberg is strongly opposed to Communism and that other officers who were elected are also opposed to Communism. The informant advised that at the November 15, 1950, meeting Paul Jarrico had proposed a resolution requesting writers to write letters to the Department of Justice recommending paroles for the "Hollywood 10" but that this resolution had been defeated. Jarrico has been identified as a member of the Communist Party.

[REDACTED]

II. COMMUNIST INFILTRATION OF LABOR GROUPS
(January 1, 1951, to June 15, 1951)

Conference of Studio Unions

The March 26, 1951, issue of "Hollywood Reporter" contained an article reflecting that Herbert K. Sorrell of the Conference of Studio Unions had been convicted by the Trial Board of the Brotherhood of Painters, Paper Hangers and Decorators of America of "willfully and knowingly associating himself with organizations and groups which subscribe to the doctrines of the Communist Party." His sentence was banishment from holding any office in the Brotherhood or its locals for five years.

Los Angeles Informant [redacted] advised that Sorrell may endeavor to take individuals connected with Studio Painters Local Number 644, with which Sorrell presently has a contract, into a new independent union, away from any AP of L affiliation. This source also stated it had been rumored in Hollywood for some time that Sorrell might effect an association of his labor group with the Longshoremen's Labor Union under the leadership of Harry Bridges.

This source advised that Sorrell, as of April 1951, had the support of the Communist factions within Hollywood motion picture studio labor. He advised that Communist support had fallen away from Sorrell after his unsuccessful strike but, inasmuch as no other labor leader has appeared in Hollywood whom the Party could support, it had again aligned its support behind Sorrell in the hope that he may be able to again develop influence and strength in the industry. [redacted]

Screen Actors Guild

Confidential Source [redacted] in March 1951, advised that the Screen Actors Guild had received a letter from Gale Sondergaard enlisting the support of the organization in her behalf in connection with the subpoena issued for her appearance before the House Committee on Un-American Activities. The source advised that the Executive Board of the Guild rejected her appeal, stating that as a labor organization, the Guild would endeavor to defend members

against blacklisting or loss of employment from activities in which they had engaged which came within the purview of the union. However, with regard to the activities of individual members of the Guild in organizations which had been determined to be un-American and activities which were clearly outside the scope of union activity, the Guild could not support the position taken by any one of its members who might be accused of engaging in any of these activities. The source advised that this action by the Executive Board was a direct rebuke to the Communist faction of the Guild. [REDACTED]

Screen Writers Guild

Confidential Source [REDACTED] advised that the Screen Writers Guild, on April 4, 1951, issued a formal statement in vigorous opposition to the blacklisting of any of its members "for any reason whatsoever." This statement reflected that the policy of the Guild in regard to the actions of writers before the Un-American Committee is that these are the actions of individuals, and therefore beyond the professional purview of the Guild. The statement did, however, reiterate that the Guild was opposed to the blacklisting of members for any reason whatever.

The source advised that this statement was the result of the appeal made by Sondergaard to the Screen Actors Guild. [REDACTED]

II. COMMUNIST INFILTRATION OF LABOR GROUPS
(June 15, 1951 to April 15, 1952)

Screen Writers Guild (SWG)

In testimony given before the House Committee on Un-American Activities in Los Angeles, California, on September 25, 1951, Carl Tunberg, who was at that time President of the SWG, stated that he was not and had never been a member of the Communist Party and had asked to be heard by the Subcommittee because the SWG was worried about the reputation of its membership. According to Tunberg, the SWG had 1200 members at that time and the number of Communist members was extremely small. He admitted that the SWG had a "Communist problem" but assured the Subcommittee that the Guild had done a good job ridding its ranks of left-wing and Communist influence.

Tunberg testified that the principal strategies used by the Communist Party to control Guild meetings were the adoption of the technique of proxies, the strategic placing of members in the audience, and their expert use of parliamentary procedure. Members of the Guild who were identified as Communists by Tunberg included John Howard Lawson, Lester Cole, Albert Maltz, Dalton Trumbo, Eddie Huebach, and Mike Wilson.

During his testimony Tunberg singled out the Radio Writers Guild as the source of two recent Red-inspired efforts to embarrass his organization.

He stated that by refusing to sign non-Communist affidavits under the Taft-Hartley Act twelve delegates of the Radio Writers Guild of the Authors League of America (parent organization of both unions) had temporarily rendered the SWG ineligible under the law to hold an industry-wide election, in connection with its effort to get 100% "guild shop" under which any screen writer would have to join the union.

The second incident of interference, according to Tunberg, occurred when the Radio Writers "attacked us" on the jurisdiction over writers of films for television.

(Los Angeles Times, 9-26-51

New York Times, 9-26-51;

WCT:jdt

During the course of testimony also given before a Subcommittee of the House Committee on Un-American Activities, Leo Townsend on September 18, 1951, admitted that he was a member of the Communist Party from 1943 to 1948. He testified that the Communists succeeded in recruiting about fifty members of the Screen Actors Guild into the Communist Party. In connection with the Screen Writers Guild, he stated that the desire of the Communists to control the Guild was tied into their efforts to control the contents of the films. He was skeptical, however, as to whether they succeeded in implanting Communist propaganda in films stating that producers and studio heads were alert to the danger of allowing such propaganda to seep into pictures. Los Angeles Times, 9-19-51;

In December, 1951, [redacted] "Alert" publications, 127 South Broadway, Los Angeles, California, advised that the Screen Writers Guild, which at that time had a total membership of approximately 750, had recently held its annual election of officers and members of its Executive Board. The results of this election were gone over with [redacted] a free-lance screen writer, and [redacted] also a screen writer, both of whom advised that no individual is currently holding office in the Guild whom they could identify from personal knowledge as having been affiliated with the Communist Party as a member thereof. Some idea of the Communist voting strength within the SWG was indicated by the results of the above elections with regard to the write-in candidates for the Executive Board of screen writers Michael Wilson and Lester Cole, both of whom had been named in sworn testimony before the HCUA as having been members of the Communist Party in Hollywood. As a result of this balloting, Wilson received a total of thirty-three votes for one of the vacancies on the Executive Board while Lester Cole received a total of thirty-five votes for a similar position. Both [redacted] and [redacted] who are rather close observers of Communist tactics within the SWG believe that this would indicate just about the Communist strength in the SWG at this time.

It may be noted here that with regard to the support by the SAG of Paul Jarrico in his dispute with RKO, which matter will be discussed in detail in a subsequent section, [redacted] advised on April 10, 1952, that [redacted] the Guild is in no way for Jarrico as an individual and that the Guild has no interest in Jarrico personally but would much prefer that the writer involved in this dispute had been someone other than Jarrico. [redacted] stated that the Guild, however, fought for years to obtain the right to determine screen credits; that the Guild feels that the determination of credits cannot be left to the producers and that the Guild's action in the Jarrico case is simply a matter of business. [redacted]

Screen Actors Guild (SAG)

The Screen Actors Guild held its annual meeting at the Hollywood Legion Stadium in November, 1951. [redacted] and [redacted] previously identified, advised that examination of the current officers and members of the Screen Actors Guild Board of Directors failed to reflect that any individual identified as a Communist Party member is currently holding office in the Guild. [redacted]

II COMMUNIST INFILTRATION OF LABOR GROUPS
(July 15, 1952, to February 15, 1953)

International Alliance of Theatrical Stage Employees

According to the "Daily Worker" of September 9, 1952, Roy Brewer, International Representative of the International Alliance of Theatrical Stage Employees (IATSE), has a plan for spreading the black list which has so far resulted in loss of career for more than 200 Hollywood actors, writers and technicians.

According to this article, Brewer wants films made abroad to be screened so that no film made in European or Mexican studios could be shown in the United States if a black-listed artist were active in its production. This article further reflected that Brewer went to Representative John S. Wood, Head of the HCUA, and asked him to initiate legislation forbidding importation of films in which black-listed men and women took part. ("Daily Worker," 9/9/52; [REDACTED])

The "New York Times" of August 26, 1952, also contained an article pertaining to Brewer's request to ban the importation and showing in this country of movies made abroad by persons identified as holding "membership in or loyalty to the Communist Party." According to this article, Brewer's request was made in his capacity as Chairman of the Hollywood American Federation of Labor Film Council and singled out the motion picture "Encounter," which has not yet been released in this country, as the type of production that should be banned by legislation. ("New York Times," 8/26/52; [REDACTED])

Information concerning the film "Encounter," which was produced in Italy by a group of well-known American Communists and was contracted for release in this country by United Artists, is contained elsewhere in this memorandum.

Motion Picture Industry Council

With regard to the HCUA hearings which were scheduled to open in Los Angeles on September 29, 1952, the Motion Picture Industry Council (MPIC) made known its

position and attitude in a full page ad taken in the "Hollywood Reporter" of September 29, 1952. It is noted that the MPIC represents practically all important guilds and film organizations in Hollywood including such organizations as the Screen Actors Guild, Screen Producers Guild and Association of Motion Picture Producers.

Speaking for these organizations of the film industry, the MPIC advertisement reflected that it repudiates any attacks upon the HCUA made by any organization seeking to give the impression directly or indirectly that they speak in behalf of the motion picture industry. This advertisement was directed largely against the "Citizens Committee to Preserve American Freedoms," which had been actively fighting proposed hearings of the HCUA and had implied in a trade paper advertisement that it was seeking Hollywood support in this fight.

The above advertisement of the MPIC reflected that on March 21, 1951, the full membership of MPIC gave its unanimous approval to a statement supporting any legally constituted body that has as its object the exposure and destruction of the International Communist Party Conspiracy. The advertisement continued that this position was reiterated by MPIC on September 17, 1951, and has not changed since that time.

Screen Writers Guild

According to "The Film Daily" of June 24, 1952, members of the Screen Writers Guild (SWG) would gather on July 2, 1952, to consider a proposal of the Motion Picture Industry Council to set up a Loyalty Committee to look into cases of those whose names have been associated with suspected Communist activities. According to this article the Motion Picture Industry Council had already won the support of the board of the Screen Actors Guild. ("The Film Daily," 6/24/52; filed in publications)

According to the "Daily Worker" of July 30, 1952, the membership of the Screen Writers Guild vetoed the above-mentioned loyalty plan proposed by the Motion Picture Industry Council. ("Daily Worker," 7/30/52; [redacted])


Screen Directors Guild

The October 2, 1952, issue of the Los Angeles "Herald and Express" carried a news item to the effect that in the midst of the HCUA probe of Los Angeles and Hollywood

Communists, the Board of Directors of the Screen Directors Guild was in a bitter battle over the application of film director Herbert Biberman, one of the so-called "Hollywood Ten," to regain his membership in the Screen Directors Guild.

It is noted that the Screen Directors Guild is an independent union made up of Hollywood's leading film directors. Biberman's membership therein had lapsed for nonpayment of dues.

According to the above-mentioned publication, Biberman's application to the guild had caused a definite split within the guild. The issue appeared to be whether anyone who refuses questions of the HCUA as to his Communist affiliations is entitled to membership in the Screen Directors Guild. According to the article, those who favor the readmission of Biberman argue that no one should be denied membership therein for his political beliefs while the opponents held that the Communist Party is not a political party but a criminal conspiracy to overthrow the United States Government.



II. COMMUNIST INFILTRATION OF LABOR GROUPS
(February 15, 1953 to July 15, 1953)

Actors Equity Association

This union represents virtually all of the actors on the legitimate stage.

[REDACTED] New York City, confidentially advised during July 1952 that this Association in practice, in his opinion, is dominated by those with pro-Communist sympathies. He stated that he believes this to be true because of the numerous actions that have been taken by this organization in which the pro-Communist element has backed resolutions put forth by the "leftist group" in the organization.

He further stated that probably in actual figures the pro-Communists control only about ten per cent of the vote in this organization but these individuals are hard workers and get more people to the meetings and can, therefore, dominate these meetings.

He also stated that there is no organized anti-Communist activity in the Actors Equity Association in the New York area. He continued that Ralph Bellamy, who was elected President of the Actors Equity Association in 1952, is definitely anti-Communist but that he, Hartnett, does not expect that Bellamy would make a crusade against the "left wingers" because Bellamy is very careful in his actions so as not to be labelled as a "red-baiter."

On March 10, 1953, [REDACTED] advised that the pro-Communist element in the above organization, in his opinion, has increased to some extent, basing his opinion on the fact that a number of actors and actresses who can no longer obtain work in Hollywood have come to New York in an attempt to obtain work in the legitimate theater.

Tolson _____
Ladd _____
Nichols _____
Belmont _____
Clegg _____
Glavin _____
Harbo _____
Rosen _____
Tracy _____
Gearty _____
Mohr _____
Winterrowd _____
Tele. Room _____
Holloman _____
Sizoo _____
Miss Gandy _____

WCT:jdt

Screen Actors Guild

According to an article appearing in the "New York Herald Tribune" of May 21, 1953, the Board of Directors of the Screen Actors Guild on May 20, 1953, appointed a committee headed by Actor George Murphy to consider expelling many of its members who have been identified as members of the Communist Party by responsible Governmental bodies and who have not taken steps to cooperate with such Governmental agencies in the interests of the United States.

John Dales, Jr., Executive Secretary of the Guild, stated that the union named the committee to "implement its long-standing active opposition to Communism as reflected in the Guild's strong anti-Communist resolution of 1946 and the Guild's continuing fight against the possibility of any Communist influences remaining in the motion picture industry." ("New York Herald Tribune" May 21, 1953; [REDACTED])

The "Los Angeles Times" of July 1, 1953, contained an article stating that the Board of Directors of the Screen Actors Guild has unanimously accepted and presented to the membership for approval a new bylaw barring Communists from membership. The bylaw is quoted as follows: "No person who is a member of the Communist Party or of any other organization seeking to overthrow the Government of the United States by force and violence shall be eligible for membership in the Screen Actors Guild. The application for Guild membership shall contain the following statement to be signed by the applicant: 'I am not now and will not become a member of the Communist Party nor of any other organization that seeks to overthrow the Government...by force and violence'."

The above statement went on to name and condemn certain Guild members who have been publicly named as Communist Party members and who have refused to testify before the House Committee on Un-American Activities. It also said there are ten other Guild members who have been named as Communist Party members who have not been called to testify and urged these persons "to take steps immediately to cooperate with the proper Government authorities."

(Airtel from Los Angeles dated July 1, 1953. Not recorded to date [REDACTED])

**II. COMMUNIST INFILTRATION OF LABOR GROUPS
(July 15, 1953 - December 15, 1953)**

Screen Actors Guild

Mr. [REDACTED] of the Screen Actors Guild confidentially advised the Los Angeles Office that during the months of July and August, 1953, the members of the Screen Actors Guild adopted by an overwhelming majority a new bylaw prohibiting any member of the Communist Party from joining the Guild. The vote favoring the bylaw was 3,769 with 152 opposed. According to [REDACTED] this was one of the largest votes ever cast in the history of the Screen Actors Guild.

Actors Equity Association

The "New York Herald Tribune" of September 30, 1953, contained an article stating that the afore-mentioned organization, representing 6,700 persons in the entertainment field, announced on September 29, 1953, that any member who is proven "by due process of law" to be a member of the Communist Party or any of its subsidiary agencies automatically will face expulsion from the organization. The article continued, "The Council of Actors Equity, which is the governing body of the organization, at a meeting in its headquarters at 35 West 47th Street adopted a resolution pledging 'the weight of its influence and prestige to support the United States Government in its efforts to combat the legally proven plan of the Communist Party to overthrow the United States Government by force and violence.'

The resolution said, 'The Council gives notice that any member who is proven by due process of law to be a member of the Communist Party or any agency thereof or any organization which seeks to overthrow the United States Government by force and violence or is proven guilty of any subversive act shall automatically be charged by the Association with conduct prejudicial to the Association and shall be subject to Article 5 of the bylaws.' Article 5 provides for penalties up to expulsion.

However, a news article appeared in the September 24, 1953, release of the "Washington City News Service" which stated, "The general membership of Actors Equity Association, the union embracing all American actors, turned down a constitutional amendment that would have barred Communists from membership."

"Angus Duncan, Executive Secretary of Equity, said Equity members voted on the issue last Friday (September 18, 1953) after the Equity Council, the union's governing body, reported the amendment would be 'unenforceable.' The amendment was proposed by a petition signed by sixty-two senior members of the union. Duncan said it was voted down by a 'considerable' margin by the membership of 6,600."

In line with the above and representative of some of the feeling with regard to the proposed amendment of the Actors Equity Association, an editorial appeared in the September 28, 1953, edition of the "New York Telegram and Sun" which opined, "It is unfortunate that the members of Actors Equity Association, the performers' union, saw fit to reject a move that would have barred Communists from membership in their organization."

"While we are on the way toward getting Communies out of the schools for keeps, we apparently still must suffer them to stay in the entertainment field due to Equity's irresponsible action."

[REDACTED]
City, confidentially advised the New York Office on June 23, 1953, that in his opinion Actors Equity Association is still dominated by persons with pre-Communist sympathies.

[REDACTED] said that in a recent election, an independent slate of candidates was organized by a group of individuals who had taken an anti-Communist stand. This ticket ran against the regularly nominated slate which, to [REDACTED] knowledge, had never taken a position with regard to Communism. The Independent candidates made Communism an election issue, but the Independents were defeated by a large margin.

In regard to the election in Actors Equity Association, the "New York Journal American" of May 31, 1953, carried an article entitled "Anti-Reds Battle for Equity Rule." According to the article, a group of prominent stage, screen, and television performers, pledged to enact a fight against Communism, had entered the Actors Equity campaign against a slate of Regular candidates in which a second vice president and seventeen members of its council would be elected. According to the article, the Independent ticket was headed by Sidney Blackmer, who was running for second vice president against Bill Ross, a stage manager, the Regular Party candidate. The article quoted an unidentified spokesman of the Independents as stating that the Independents are not saying the people of the Regular Party are "Communists" but that the Regulars have not voiced their anti-Communist feelings to combat the "Red poison."

According to the article, Ross is reported to have made a statement that the active anti-Communist stand by the opposition seems extraneous and that the Regular ticket's position is made clear by the anti-Fascist non-Communist loyalty oath that each one of our candidates has taken. Ross' statement continues that other than this, Communism should not be a union issue and that the real issue is unemployment.

"Show People," a New York weekly trade publication, in its issue of June 15, 1953, reported the results of the afore-mentioned election which reflected that the Regular ticket captured sixteen out of eighteen places, including the election of Bill Ross to the office of second vice president.

American Federation of Television and Radio Artists (AFTRA)

[redacted] of the American Federation of Television and Radio Artists (AFTRA) confidentially advised the Los Angeles Office that in recent months the AFTRA membership passed a resolution that "any member of the Los Angeles Local of AFTRA who is asked by the Un-American Activities Committee of the United States House of Representatives or by any other duly constituted committee of the Congress of the United States to state whether or not he is or ever has been a member of the Communist Party is hereby instructed to so state. Failure to answer such question should be deemed to constitute conduct prejudicial to the welfare of AFTRA . . . and should be prosecuted pursuant to the constitutional bylaws of the AFTRA National Constitution."

[REDACTED] has reported that the AFTRA has already suspended three of its members for one year under this resolution and that the National Board of AFTRA at its convention in July, 1953, upheld the ruling of the Los Angeles Local of the organization in regard to these three individuals. Further, if within one year the suspended members have not chosen to answer the question, they can be dismissed from membership in the AFTRA. [REDACTED]

II. COMMUNIST INFILTRATION OF LABOR

(July 1, 1954 - December 31, 1954)

Writers' Guild of America

[redacted] previously mentioned, advises that there has been a reorganization of the guilds in the writing crafts in the film industry. There has recently been formed a new organization called the Writers' Guild of America with an eastern and western branch. Each has a screen writers' branch, a radio writers' branch, and a television writers' branch, and each of these branches has its own officers in addition to a 16-man executive board. Each of the three branches furnishes three representatives to what is called the western branch of the Writers' Guild of America Council.

The western branch of the Writers' Guild of America has just completed its first elections and [redacted] advises that examination of the officers and executive boards elected for each of the three branches reveals not one Communist among them insofar as [redacted] is aware. In this connection, [redacted] pointed out that he was elected to the executive board of the television writers' branch while John Dunkel was elected to the same position in the radio writers' branch. Dunkel, as well as [redacted] was a former member of the Communist Party's organization within the film industry and testified as a cooperative witness before the House Committee on Un-American Activities.

[redacted] feels that if the Communist Party had any real influence at the present time neither he nor Dunkel could have been elected to their respective executive boards.

[redacted] pointed out that writer Frank Davis, a one-time member of the Communist Party who denied it before the House Committee on Un-American Activities, was a nominee to the executive board of the screen writers' branch of the western branch of the Writers' Guild of America but was not elected.

[redacted] advised that at the recent elections of the western branch of the Writers' Guild of America among several constitutional amendments voted upon was one which would bar Guild membership to Communists and to those refusing to testify before a Congressional committee. The results of this vote when announced may furnish some indication as to the strength of a Communist and/or pro-Communist faction among the screen, radio and television writers. In discussing this anti-Communist amendment, [redacted] feels that although the results of the voting will not be known for several weeks it would have been virtually impossible to get such an amendment proposed in former years when the Communist Party had some influence within the writers' group. [redacted] stated that he feels certain that this amendment will pass and that many of the old Communist Party writers have lost membership in the Writers' Guild of America due to a lack of screen credits, which is one of the conditions of Guild membership.

[redacted] a writer at Universal - International Pictures and chairman of the executive board of the anti-Communist Motion Picture Alliance, feels that there remains within the Writers' Guild of America, including film, radio and television, a small group of "hard-core" Communists, although they are not particularly vocal or influential at the present time. [redacted] was present at the recent meeting of the newly formed western branch of the Writers' Guild of America held on November 17, 1954. At this meeting, the membership voted on the proposed constitutional amendment which would bar Communists or writers who refused to testify before Congressional committees from Guild membership. [redacted] said that at the request of the eastern branch of the Writers' Guild of America, however, and with which the western branch concurred, the western branch ballots on the amendment were impounded until December 15, 1954. This action was taken when it became apparent that due to the complexities of the New York State Corporation Law the eastern branch of the Writers' Guild of America will not be able to hold its first meeting until that date. At that time the eastern branch will vote on the amendment and announcement of the results will then be released on both the east and west coasts.

At the afore-mentioned meeting of the western branch of the Writers' Guild of America held on November 17, 1954, [redacted] advised that radio writer Dick Powell, [redacted]

[redacted] spoke against the previously mentioned anti-Communist amendment. According to [redacted] Powell, although a good speaker, was not effective and did not arouse any particular interest. In his speech against the amendment Powell charged that the amendment would set up a "loyalty board" within the Guild and would "establish a purgatory for those banned from the Guild who might change their minds and decide to testify." Powell based this charge on a recent public announcement by Representative Francis Walter, the new chairman of the House Committee on Un-American Activities, in which Mr. Walter recommended that the House Committee on Un-American Activities be abolished and its work absorbed by the House Judiciary Committee.

[redacted] continued that other individuals who have been identified as Communists who were present at the meeting on November 17, 1954, were Paul Jarrico, Michael Wilson and Bernard Gordon. However, none of these individuals spoke at the meeting and apparently Powell spoke for the entire pro-Communist faction.

[redacted] advises that a two thirds majority will be necessary to pass the anti-Communist amendment and, if it passes, the question probably will arise as to whether it can be used retroactively against those Guild members who have been exposed as Communists or who have refused to testify. If such is the case, [redacted] himself, expects to initiate a test case by having the Board of the Writers' Guild of America question some member like Jarrico, Wilson or Gordon regarding past Communist affiliations.

[redacted] informed that, in view of Representative Walter's statement, it is unlikely that any additional House Committee on Un-American Activities hearings will be held on the subject of Communist penetration of the film industry. [redacted] feels that this may be a signal for the Communist element to again go to work on the film industry. [redacted] said that this action may weaken the anti-Communist stand of the big film producers who, [redacted] points out, are principally interested in producing money-making films.

Screen Actors' Guild

[redacted]
Screen Actors' Guild, advises there is absolutely no Communist influence within the Guild at the present time and that the

Communist Party never came close to having control of the Guild even during the period of the Party's "heyday" during World War II. [redacted] stated there is practically no Communist Party influence throughout the entire motion picture industry today, including its crafts and unions.

Miscellaneous

[redacted] of the International Alliance of Theatrical and Stage Employees Union and a confidential source of the Los Angeles Office, advised that the influence of the Communist Party within the motion picture labor field has been effectively neutralized. He knows of no real Communist Party influence in any of the labor organizations within the film industry at the present time. [redacted] said that Dick Breen, the recently elected president of the western branch of the Writers' Guild of America, is a strong personality and anti-Communist. [redacted] pointed out that there is still a hard core of Communists within this branch of the Writers' Guild of America, such as Paul Jarrico and Michael Wilson in addition to a few others, but that this Communist faction is no longer very vocal or effective.

[redacted] investigator for the California Senate Fact-Finding Committee on Un-American Activities, advised that his Committee feels that the hearings by the House Committee on Un-American Activities in the past few years have completely crippled, if not destroyed, the Communist influence in the motion picture industry. [redacted] said that nothing has come to his or his Committee's attention which he feels would justify additional inquiries into Communist influence in Hollywood at the present time.

[redacted] stated that, while the Communist Party is not completely out of the motion picture industry, it has, over the past several years, received a serious setback as a result of the House Committee on Un-American Activities disclosures and the various Smith Act trials throughout the country. [redacted] feels that the Communist Party does not assert any influence in the film and radio industry at this time and is not attempting to do so. He observed that the Communist Party is "lying low" at this time and is going along with current policies rather than attempting to agitate on useless causes and succeed merely in getting itself "spotted."

II COMMUNIST INFILTRATION OF LABOR
January 1, 1953, through June 30, 1953

Writers Guild of America (WGA)

[redacted] a confidential source of the Los Angeles Office, was advised that the WGA was formed about August, 1954.

At the first meeting of the Western Branch of the WGA in 1954, one of the members demanded a change in the constitution of the guild which would provide for the expulsion of any writer identified as a Communist or who refused to talk before a duly constituted Government committee.

As a result of the balloting on this issue in December, 1954, in both the Eastern and Western Branches of the WGA, the proposed amendment was defeated by three votes. More than six hundred votes were cast and a two-thirds majority was needed for the amendment to pass.

[redacted] who was a cooperative witness before the House Committee on Un-American Activities and who is a member of the Western Branch of the WGA, furnished the following data concerning the resulting agreement over the afore-mentioned issue which developed principally among the anti-Communist organizations known as the Motion Picture Alliance for the Preservation of American Ideals, the WGA, and to some extent the Motion Picture Industry Council.

Following the announced results of the WGA vote on the matter, Borden Chase, film writer and a member of the Western Branch of the WGA and chairman of the Executive Board of the Motion Picture Alliance, issued a statement decrying the vote and warning that Communist elements would soon infiltrate the newly formed WGA. Chase maintained that the failure of the amendment was a good indication of strong Communist influence within the guild.

The Western Branch of the WGA made no public comment but did send a letter to its members in which it said that since membership in the WGA is based on employment and credits as writers Communists could get into the guild only if film and network producers employ them. The letter stated categorically that this

was simply not the case and that the Western Branch of the WGA felt that by imputing that responsible producers were hiring writers with known Communist backgrounds, the Chase statement did a grave disservice to the entire Motion picture industry, as well as to the writers themselves.

The afore-mentioned letter reiterated that membership in the guild is based entirely on employment in the fields of radio, screen and television; and that thus if Communists were now being admitted into the guild, it would have been because producing companies were employing them; and this the letter stated was definitely not the case.

The Western Branch of the WGA further pointed out to its members that active membership in the guild ceases after either two or five years of unemployment or failure of a writer to receive screen credit depending on the individual writer's length of employment; thus, the guild claimed any persons previously admitted to membership in the guild on the basis of having been hired by a producing company and subsequently proved to be Communists have disappeared or are automatically ceasing membership in the guild. It was also mentioned that every officer and council member of the WGA has signed a non-Communist affidavit and that a similar affidavit has been executed by every elected officer of each of the branches of the WGA, i.e., Screen Writers Branch, Radio Writers Branch and Television Writers Branch.

The Western Branch of the WGA told its members that there definitely is no "Red invasion" of the guild, and that there would be no danger of one as long as the membership remains alert, loyal and united.

The Motion Picture Alliance, however, issued a statement over the signature of Roy M. Brewer, president, and Berden Chase, chairman of the Executive Board, which stated that the Executive Committee of the Motion Picture Alliance was of one mind in its feeling that failure of the WGA to bar from membership all Communists and those who have taken the Fifth Amendment on that score constituted a grave threat to the future of the guild and to the writers it represents, as well as an equally grave danger to the motion picture industry itself. The statement continued that there is plenty of proof that the Communist Party used the former Screen Writers Guild (now a branch of the WGA) as an instrument through which the Party attempted to dominate their control of the motion picture industry and that the Communists came very close to success in that effort. The statement of the Motion Picture

Alliance maintained that the old Screen Writers Guild's failure to deal effectively with the problem in the past had given Hollywood Communists strength they never would have possessed had the Screen Writers Guild been strong and determined to keep them out; that failure of the newly formed NGA to rid itself of the Communist element was setting the stage for another Communist invasion of Hollywood. The statement of the Motion Picture Alliance called on all segments of the film industry to take a firm stand on the matter stating that the industry must not be victimized again.

The statement went on to urge the writer members of the Motion Picture Alliance to make it clear to the NGA that they do not intend to support an organization which permits known Communists and others who oppress the democratic processes of the Government by hiding behind a phase of its constitution to take any part in the determination of matters which vitally affect the writer members of the Motion Picture Alliance and every other person who makes his living in the motion picture industry. The Motion Picture Alliance's statement also called upon employers in the industry to withhold from the NGA any recognition or cooperation not required by law until such time as the NGA recognizes its responsibility by barring "anyone who puts loyalty to a foreign ideology before a loyalty to the United States."

Subsequently, the Motion Picture Industry Council, Incorporated, (MPIC) composed of both management and employee organizations in the film industry released a statement to the effect that MPIC could not ignore the recent attack of the Motion Picture Alliance on the Hollywood motion picture industry which might lead the public to believe that the studios were in danger of a Communist invasion. The MPIC stated that "the energy and vigilance which our industry has exerted and is constantly exerting for the elimination of Communists and Communism is unparalleled in any other industry in the United States. Every segment of our industry is united in this effort."

The MPIC's statement maintained that the recent accusation of the Motion Picture Alliance against the leadership of the NGA was undeserved and a disservice to the film industry.

On January 26, 1955, [REDACTED] previously mentioned, issued a statement in the Hollywood trade press to the effect that "The fact remains that the Writers Guild of America voted down a

proposed constitutional amendment to bar Communists from its membership. The Motion Picture Alliance feels this is a matter of grave concern to every segment of the industry, which is constantly exerting energy and vigilance for the elimination of Communists and Communism from its ranks."

[redacted] mentioned above, a former member of the Communist Party's organization in the film industry and a keen observer of Party tactics as well as a member of the Western Branch of the WGA advised that the annual meeting of the Western Branch of the WGA will take place on May 19, 1955, at which time the new officers, directors and council members of the guild will be elected. [redacted] stated that the anti-Communist amendment to the WGA constitution will be resubmitted to the membership proper in a slightly different form and there appears to be little doubt that this time it will be adopted. [redacted] said he had not seen the new draft of the proposed amendment but he understands that it is a somewhat "watered down" version of the original amendment and provides simply that no member of the WGA who is a Communist Party member or who advocates the violent overthrow of the Government can remain a member of the guild.

[redacted] advised that about the only real effect of the amendment, if in fact it is worded this way, will be to put the Writers Guild on record as being against Communists. He was of the opinion that such an amendment would not greatly damage the Communists except perhaps their prestige since under that sort of wording the only way to oust anyone from the guild would be to prove that he is now a member of the Communist Party or to have the guild member admit such membership.

[redacted] continued that apparently the new anti-Communist amendment will be more of a public relations statement than anything else; however, he again pointed out that he has not yet seen the actual draft of the amendment which will be submitted at the May 19, 1955, meeting.

In regard to the above, the following article appeared on page two of the May 31, 1955, issue of the "Film Daily," a trade paper published in New York City:

WGA Approves Three Constitutional Amendments. F. Hugh Herbert, national chairman of Writers Guild of America, East and West, announced that all three constitutional amendments proposed at recent annual meetings in New York and Los Angeles were passed by more than the required two-third majority.

Two of issues affect only Eastern constitution, change in application of Robert's rules of order and revision in method of replacing rank representatives on the Council.

"Third so-called 'anti-Communist amendment' affects both constitutions and denies membership in Guild to any writer who states before duly constituted Congressional committee that he is member of the Communist Party, or who is convicted in court of competent jurisdiction of violation Smith Act.

"In addition a code of working rules covering standard practices in all fields of Guild's jurisdiction was passed by large majority."

[redacted] informed that under the WGA constitution, nominating committees from the radio, screen and television branches of the guild are required to submit nominees for guild officers and council members and branch officers and board members by February 21 of each year to be submitted to the membership not later than March 15 of each year. These slates of nominees have already been issued and will be voted upon at the forthcoming annual meeting in May, 1955. [redacted] said that these slates of nominees appear to be completely free of anyone connected with the Communist Party as far as he knows. [redacted] mentioned also that Roy Huggins, writer and former member of the Communist Party who cooperated with the House Committee on Un-American Activities, is one of the nominees for Trustee Member of the Guild Council; and that [redacted] himself is a nominee for the Executive Board of the Television Writers Branch of the guild. [redacted] said that neither of these nominations would have been possible if the Communist Party exerted any real influence in guild affairs.

[redacted] stated that there is no indication that the Communist Party or its sympathizers exert any influence in the Eastern Branch of the NGA at the present time. Although he does not believe that the Communist Party is completely broken for all time in the film industry, its influence is practically nil compared to what it was in former years. [redacted] said he cannot see the Communist Party "writing off" its past efforts and organization in the film industry and feels that undoubtedly there are enough Party people remaining in the film industry to give the Communist Party another start if and when the climate is right. [redacted] said that such conditions do exist today.

[redacted] informed, based on his past experience with the Communist Party, that the great issues of the 1930s and early 1940s are no longer present, that the so-called "liberals" have only one real issue today - civil liberties. He advised that the true liberals are actually against the Communists but do not regard the Communists as particularly dangerous. At any rate, the liberals consider civil rights as far more important.

[redacted] also expressed the opinion that most anti-Communist organizations do not appear to have been particularly intelligently lead. He mentioned the anti-Communist Motion Picture Alliance with which he is somewhat familiar as an organization which had gone too far in its sincere efforts to fight the Communist Party; that for some time the Motion Picture Alliance has been periodically coming out with statements about the extent of Party influence in the film industry which appear to be based mostly on supposition and guesswork than on fact. [redacted] indicated that the Motion Picture Alliance has become vulnerable to a charge of setting itself up as a clearinghouse to decide who is politically eligible for employment in the film industry.

In this same connection, [redacted] also expressed the opinion that the McCarthy Committee had actually "done a great job for the Party" in that it had completely alienated the "liberal" elements in the country and at the same time had given the Communists an opportunity to set Senator McCarthy and his committee up as a straw man and target for everyone who might be concerned with the issue of civil liberties.

[redacted] observed that anti-Communist groups, e.g., the Motion Picture Alliance, the American Legion, the McCarthy Committee and others, have displayed little or no tactics or strategy in their efforts, that their principal error has been that they "go in swinging" without enough advance thought as to proper strategy or the effect of their program on the public at large. [redacted] recalled, based on his own personal experience, that this is never the way the Communist Party itself operates and that the Party never makes a move without thorough preparation and advance analysis of its effect.

Screen Actors Guild (SAG)

[redacted] Screen Actors Guild, advised that there is no Communist Party influence whatever in SAG at the present time and there has not been for some years. [redacted] said that only one probable Communist is a member of the guild, this being screen actress Angela Clark, who until recently was employed on an Alan Ladd film in production at Warner Brothers; however, [redacted] understands that she recently was handed a subpoena to appear before the House Committee on Un-American Activities, and he believes that she has already stated that she will not cooperate with the committee.

[redacted] advised that Angela Clark has been dropped forthwith from the film production by Warner Brothers and as a result two days' shooting has been completely discarded at considerable expense to Warner Brothers.

Angela Clark has been identified by eight confidential informants of the Los Angeles Office as a member of the Los Angeles County Communist Party and Los Angeles County Communist Political Association at various times during the period 1943 through 1947. [redacted]

[redacted] also pointed out that since 1953 the Screen Actors Guild has had an anti-Communist amendment to its bylaws which bars from membership any member of the Communist Party. The regulation is not retroactive, however, and to expel a member under the amendment it would be necessary to show present affiliation with the Communist Party. [redacted]

Screen Extras Guild (SEG)

[redacted] advised that members of the SEG are the lowest paid of the talent group in the film industry and for this reason the SEG has always been a target for the Communists and radicals; however, the vast majority of the SEG membership is very anti-Communist. According to [redacted], the SEG for some time has had a bylaw which bars Communists from membership together with the fascists or anyone else under foreign control hostile to the American Federation of Labor Movement or advocating violent overthrow of the Government.

[redacted] mentioned that only this year the SEG voted by a twenty-five to one margin (1116 to 45) to expel any member who refused to testify before a properly constituted Government body or who holds membership in a Communist or Fascist organization. At a meeting of the SEG held on March 2, 1955, an addition to the bylaws was noted which gives the power of expulsion to the Board of Directors of the SEG. [redacted]

International Alliance of Theatrical and Stage Employees (IATSE)

[redacted] film editors IATSE, informed that there is no appreciable Communist influence in any of the numerous locals of the IATSE at the present time; that for many years the IATSE has been an effective leader in the effort to keep Communists out of the film industry.

[redacted] recalled that although in past years the Communist Party could have a definite plan to penetrate the IATSE it was never successful to any marked degree and today such influence is practically nonexistent.

It is noted that the IATSE completely dominates organized labor within the Hollywood film industry and is not only a large but also a very powerful organization.
(100-138754-1086)

Actors Equity Council (AEC)

In the May 4, 1955, issue of "Variety," a New York weekly newspaper in the entertainment field, there appeared an article which indicated that the AEC had leveled a "blast" at Amarc, Incorporated, a private organization claiming to be fighting the "Communist conspiracy in entertainment communications."

Continuing, the article stated that the union's ruling group condemned the manner in which Amars had published the names of some nineteen actors and actresses on the claim of their being "connected with the Communist front apparatus." AEC noted "the publication had been done without proper regard for the rights of the individuals named." AEC agreed that the action was "detrimental to the welfare of the members named and to the union (Equity) itself."

The article also stated that the AEC noted that in common with Amars and other organizations it had condemned Communists and Communism but it had also renounced "black-listing" from any source and regarded Amars's list as a form of "black-listing." The council ordered that its action on Amars be brought to the attention of the League of New York Theaters under the terms of its basic agreement and also instructed its anti-blacklist committee to investigate whether any AEC members on Amars's list had been injured by that action in "legit" (legitimate theater).

The article noted, however, that no move was made to notify the affiliate performer unions of the anti-Amars statement or suggest that they take similar action as is frequently done in these matters.

The article concluded by stating that the council's condemnation of Amars followed a resolution adopted at a recent membership meeting.

Amars, Incorporated, Box 1401 Grant Central Post Office, New York City, is "an organization to combat the Communist conspiracy in entertainment communications" and was organized in 1953.

This organization furnished a press release to the New York Office on January 31, 1955, urging college students from certain universities to participate in a public forum on February 3, 1955, at the Savoy Plaza Hotel, New York City. The subject of the forum was to be "The First Front--Important Issues Facing Young People Today."

[REDACTED]

a free-lance radio writer and member of the now defunct Radio Writers Guild, furnished the New York Office a

booklet published by Amare, Incorporated, entitled "The Road Back (self-clearance)" a provisional statement on the problem of the Communist and Communist-helper in entertainment communications who seeks to clear himself.

Among the suggested steps outlined in the booklet was:

- (1) Full and voluntary disclosure in written form of all connections past and present with subversive elements, organizations, causes and individuals.
- (2) Voluntary and cooperative interviews with the Federal Bureau of Investigation. The contents of such interviews remain inviolate with the Federal Bureau of Investigation.
- (3) A written offer to cooperate as a witness or source of information with the various United States Governmental legislative committees, as well as on a state and local level.
- (4) Union members should make their positions on Communism clear by statements at their meetings either oral or written.
- (5) Urge support of anti-Communist legislation organizations et cetera, as well as recommended subscribing to anti-Communist periodicals. [REDACTED]

II. COMMUNIST INFILTRATION OF LABOR

(July 1, 1955, through December 31, 1955)

Writers' Guild of America (WGA)

[REDACTED] motion picture film writer and former member of the Communist Party in Hollywood from 1938 to 1943, advised that the following amendment to the constitution of the WGA was adopted in May 1955:

"Section II. Notwithstanding anything herein contained to the contrary, no person shall be eligible to obtain or retain membership in the Guild, or any of its Branches, who before the House Un-American Activities Committee or any other duly constituted Congressional Committee states that he is a member of the Communist party, or who is convicted in a court of competent jurisdiction of knowingly or willfully advocating, abetting, advising or teaching the duty, necessity, desirability or propriety of overthrowing or destroying the government of the United States by force or violence."

In addition, [REDACTED] advised that at the meeting of WGA on May 18, 1955, Paul Jarrico demanded that the WGA rescind its permission for producers to remove from the credit cards on pictures the names of writers who have invoked the Fifth Amendment in refusing to testify before the House Committee on Un-American Activities. Jarrico's suggestion was defeated, however.

According to the 1952 report of the House Committee on Un-American Activities Paul Jarrico was identified in sworn testimony before the committee as having been affiliated with the Communist Party in Hollywood.

Miscellaneous

On September 22, 1955, [REDACTED]

[REDACTED] advised that as of that time there was no indication of any Communist influence or activity being exerted in film labor in Hollywood. [REDACTED] stated that Communism or Communist issues were not involved in the contract negotiations and no Communist influence or pressure was apparent. [REDACTED]

added that the producers' associations in Hollywood were alerted for any agitation which the Communists might desire to undertake. [REDACTED] said that it has been the observations and feelings of the producers that none of the leaders in organized labor in Hollywood have any Communist sympathies although there may be some Communist sympathizers in some of the locals involved. [REDACTED]

III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

The Communist Party Directive of 1935, as reported by Confidential Informant [redacted] directed the Communists to penetrate the motion picture industry. It [redacted] a specific call to the Communists requesting that they concentrate on the so-called intellectual groups composed of directors, writers, artists, actors, actresses, and highly paid technicians. In this field of intellectual groups, particularly among the writers and directors, the Communists have been most successful and their influence has been far-reaching. According to [redacted] the Communist activity in this field has been to work through front organizations which were not openly identified as Communist Party groups but, nevertheless, were controlled or under the influence of the Party through its official membership. [redacted]

To further substantiate the report of Informant [redacted] Confidential Informant [redacted] of the New York Office has related that a part of the Communist Party's general program to infiltrate the motion picture industry was to penetrate the so-called intellectual groups in Hollywood. According to [redacted] one of the key figures of the Communist Party in propagating this plan of infiltrating the intellectual groups is John Howard Lawson. Lawson has been identified as a Communist screen writer. [redacted]

Set forth below you will find some of the better known organizations which either have in the past or still do exist as being subject to Communist control or infiltration. A brief identifying statement will be submitted with each organization.

New Theatre League

Informant [redacted] has reported that the New Theatre League set up a National Executive Board in 1935, composed of representatives in the writing and directing field throughout the United States. Communists used the organization to influence intellectuals. [redacted]

League of American Writers

According to [redacted] another mobilizing force in the cultural field which was active in the early 1930s in Hollywood, California, was the League of American Writers. The League of American Writers was said to be a part of an international organization of writers and intellectuals which had its origin at a World Congress of Writers held in Kharkov, Russia, during November of 1930. [redacted]

Hollywood School for Writers

The League of American Writers established in Hollywood, according to Informant [redacted] the Hollywood School for Writers which acted as a subsidiary of the League of American Writers and was said to be a transmission belt whereby budding writers were developed along political lines followed by the League of American Writers and conditioned for eventual membership in the League as well as the Communist Party. This School was established in October of 1939. [redacted]

WCSullivan:jc

Hollywood Writers Mobilization

According to Informant [redacted] of the Los Angeles Office, the Hollywood Writers Mobilization was another offshoot of the League of American Writers. [redacted] stated that when the Communist Party line changed with the invasion of Russia by Adolf Hitler on June 22, 1941, it became necessary to dissolve such organizations as the Hollywood Peace Forum, the Hollywood League for Democratic Action, the American Peace Mobilization and the Motion Picture Democratic Committee which had been opposing the entrance of the United States into war. By February of 1942, [redacted] stated these organizations had been "liquidated" and the Communist Party had declared itself for full participation in the war.

The first of these to emerge, according to [redacted] was the Hollywood Writers Mobilization. [redacted] related that this organization actually came into existence early in 1942. [redacted]

The Writers Congress held at the University of Southern California, Los Angeles, October 1-3, 1943

The report of the Joint Fact Finding Committee of the 56th California Legislature, 1945, reflects that in August of 1943, under the auspices of the University of Southern California and the Hollywood Writers Mobilization, a letter signed by Marc Connally and Ralph Freud as Co-Chairmen of the Congress Committee, announced the Writers Congress to be held at Royce Hall, University of Southern California, Los Angeles, from October 1-3, 1943.

Confidential Informant [redacted] of the Los Angeles Office reported on January 5, 1945, that this Congress was attended by approximately 3000 writers and operated through panel forums and seminars. He stated that the proceedings of the Congress were published by the University of Southern California Press in 1944. He related that immediately following the Congress, a Writers Congress continuation committee of 41 members was set up to handle the work of the Congress. [redacted] related that 12 members of the continuation committee held membership in the Northwest Section of the Communist Party of Los Angeles County. [redacted]

Hollywood Community Radio

Confidential Informant [redacted] was advised that in 1947 the Hollywood Community Radio group was composed of a number of individuals who were known Communists and Communist sympathizers, many of whom were active members of the Hollywood Writers Mobilization. Among the known Communists on the Board of Directors of this organization were: Hy Kraft, screen writer, and Abraham L. Polonsky, screen writer.

Informant [redacted] related that this group was endeavoring to obtain a license for a radio station in the vicinity of Los Angeles. According to Confidential Informant [redacted] if this permit were granted and the radio station set up, it would be run and operated by the Hollywood Writers Mobilization as an outlet for the Communist propaganda disseminated by this group.

Information regarding the Communist connections of individuals affiliated with this group was furnished to the Federal Communications Commission, which was conducting hearings relative to the establishment of this radio station.

People's Educational Center, also known as The Los Angeles Educational Association, Inc.

The People's Educational Center was first formed at a meeting on December 19, 1943. Confidential Informant [redacted] of the Los Angeles Office, who was a plant informant, made available a copy of a mimeographed letter written to the students of the Los Angeles Workers School, an organ of the Communist Party, on November 29, 1943, advising that the Workers School had been an active participant in the formation of the People's Educational Center and had attempted to aid its organization and growth. This letter urged students of the Workers School to support the People's Educational Center.

The People's Educational Center was incorporated under the laws of the State of California under the name of the Los Angeles Educational Association, Inc., where-in it was described as a nonprofit educational club organized for the purpose of realizing through study and education the ideals of democracy and aid, through education, in the accomplishment of an enlightened and harmonious community. This organization ceased operation in April, 1948. [redacted]

Lincoln Community Book Center, also known as Lincoln Book Shop

The records of the Los Angeles County Clerk's Office in Los Angeles, California, reflect that on July 16, 1943, Eugene Reed, Hollywood, California, had the name of The Lincoln Book Shop filed as a fictitious business name. Reed indicated that he intended to operate the business alone. The August 7, 1943 issue of the "Daily People's World," west coast Communist newspaper, contained a feature article revealing that the Lincoln Book Shop would open at 1721 North Highland Avenue, on August 8, 1943. The shop was to be operated by Jack and Jessie Reed. Through a most reliable and very delicate source on August 31, 1944, it was ascertained that Eugene Reed was a Communist and a member of the Communist Political Association in Los Angeles.

The records of the County Clerk's Office in Los Angeles reflect that on March 5, 1945 the Articles of Incorporation of a group known as the Lincoln Community Book Center, a nonprofit, nonstock membership group were filed with the Secretary of State in California. The purpose and object of the group was to educate the people of Hollywood. [redacted]

The Motion Picture Democratic Committee

The "Studio Call," official organ of the Conference of Motion Picture arts and Crafts, for June 30, 1938, stated that the Democratic Committee was a progressive political organization which should have the support of every employee of the motion picture industry.

Eugene Lyons on page 289 of his book, "The Red Decade," stated: "The Motion Picture Democratic Committee, a front for Stalinist fund raising, had no trouble rounding up seventeen hundred members." [redacted]

Hollywood Independent Citizens Committee of
the Arts, Sciences and Professions

The Independent Citizens Committee of the Arts, Sciences and Professions, a new defunct organization, was formed under the influence of Communists and Communist sympathizers and was supported throughout its existence by the Communists and the Communist press. [REDACTED]

Progressive Citizens of America

According to Confidential Informant [REDACTED] of the Los Angeles Office, the Southern California Chapter of the Progressive Citizens of America was organized on February 11, 1947.

Of the 100 directors elected were twenty-one known Communists. [REDACTED]

Hollywood Anti-Nazi League

The Hollywood Anti-Nazi League was set up in the motion picture industry for the purpose of "defending America's democratic rights" against Nazi influence. The organization had among its original officers such well-known Communists as Herbert Biberman, director, and Gale Sondergaard, actress. [REDACTED]

Hollywood League for Democratic Action

According to Informant [REDACTED] the Hollywood League for Democratic Action was made up of the same people who were active in the Hollywood Anti-Nazi League although its activities were just the reverse of the Anti-Nazi League because of the change in the Communist Party program. Many of the leading people in this organization were also identified with the Communist Party, such as Dalton Trumbo, Frank Tuttle and John Wexley. [REDACTED]

The American Peace Mobilization

This organization was a national Communist front group which, in Hollywood, was under the leadership of Herbert Biberman. [REDACTED]

The Joint Anti-Fascist Refugee Committee

Informant [REDACTED] related that from 1937 on, during the period of the Spanish Revolution, numerous Communist front groups were formed in the United States to assist the Communist cause in Spain. Prominent among these groups were the Spanish Refugee Ship Mission, the Medical Bureau to Aid Spanish Democracy, Spanish Refugee Relief Campaign, Friends of the Abraham Lincoln Brigade, Hollywood Committee for Writers in Exile, and the United American Spanish Aid Committee. These groups had found membership and support among the intellectual group in the Hollywood area. The remnants of these groups were consolidated together with the formation of the Joint Anti-Fascist Refugee Committee. [REDACTED]

The Actors Laboratory

The Actors Laboratory, according to Confidential Informant [REDACTED] is a Communist controlled institution where screen and stage acting is purportedly taught by directors, actors and writers affiliated with the motion picture industry. He stated that this school was formerly located in New York City under the name of the Group Theatre. [REDACTED]

The American Youth for Democracy

The American Youth for Democracy, formerly a nationally known Communist youth movement, received the support of many Communists and Communist sympathizers in the Hollywood area. [REDACTED]

Citizens Committee for the Motion Picture Strikers

This organization, according to Confidential Informant [REDACTED] was set up for the purpose of aiding the strike in the motion picture industry which occurred in March of 1945. [REDACTED]

The National Committee to Win the Peace

Confidential Informant [REDACTED] related that this organization came into existence in Hollywood on May 12, 1946, and was sponsored by many individuals who have previously been affiliated with the Communist movement through various front organizations. In this connection, it should be pointed out that the National Committee to Win the Peace was known to have been promulgated and supported by the Communist Party, its press and supporters. [REDACTED]

The Hollywood Forum

The Hollywood Forum, according to Informant [REDACTED] was held under the auspices of the "Daily People's World," West Coast Communist newspaper. This group, devoted to the discussion of Communism or Communist propaganda, was under the control of many Communists and Communist sympathizers affiliated with the motion picture industry. [REDACTED]

Western Council for Progressive Business, Labor and Agriculture

Confidential Informant [REDACTED] has related that this was also a pressure-type organization in the Hollywood Section which cooperated with John Barnes and Associates. This group, according to [REDACTED] was obviously a Communist pressure group because of the names given as supporting it. The Barnes group was a "public relations" organization supporting "liberal, progressive" radio commentators. [REDACTED]

The American-Russian Institute

Confidential Informant [REDACTED] stated in March of 1949 that the American-Russian Institute opened an office at 6607 Hollywood Boulevard. It should be pointed out that the American-Russian Institute is a Soviet propaganda-type organization which acts as a dissemination center for Russian propaganda in Hollywood. [REDACTED]

The Civil Rights Congress

The Civil Rights Congress is a national Communist front organization formed as the result of the merger of the National Federation for Constitutional Liberties, International Labor Defense, and the Michigan Civil Rights Federation.

Southern Conference for Human Welfare

The Southern Conference for Human Welfare, a national Communist front movement, which has been described by Earl Browder as a transmission belt used by the Party for the dissemination of its propaganda, received the support of the motion picture industry, primarily through the efforts of Halvyn Douglas, husband of Helen Gahagan Douglas, who has been affiliated with such groups as the Hollywood Democratic Committee in an executive capacity.

The National Negro Congress

The National Negro Congress was a nationally known Communist front organization under the control of Dr. Max Yergan, a known Communist.

The Russian-American Club

Informant [redacted] was related that in August of 1944 this Club was created in Hollywood with the announced purpose of raising money for the people of the Soviet Union through the Russian-American Society for Medical Aid to Russia.

The People's Educational Center, which was also known as the Los Angeles Educational Association, Incorporated

The People's Educational Center announced its curriculum for the ten-week winter term which began on January 19, 1948. Classes and instructors of this school purport to give "an accurate and scientific analysis" of what is going on in the world and to assist the average man to "achieve a clear orientation."

Committee of One Thousand

The Committee of One Thousand was an organization which was organized in the Fall of 1947 for the stated purpose of abolishing the House Committee on Un-American Activities.

Freedom From Fear Committee

The Freedom From Fear Committee was another one of the organizations characterized by Ned Sparks, Chairman of the Los Angeles County Communist Party, as one of the groups "which his group is handling" indicating Communist Party control.

Hollywood Council of the Arts, Sciences and Professions

On March 5, 1948, the Arts, Sciences and Professions Division of the Progressive Citizens of America, which division later became the Hollywood Council of the Arts, Sciences and Professions, sponsored a testimonial dinner for Dr.

Harlow Shapley. [redacted]

Peoples Songs

The organization Peoples Songs operated in 1947 and 1948 and had its headquarters in Los Angeles at 2256 West Venice Boulevard. The organization was a propaganda agency under the complete domination of Communist elements. Representatives of the group were generally present and took part in programs sponsored by the Communist Party and front organizations.

**III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS
(July 16, 1949 to April 15, 1950)**

Hollywood Council of the Arts, Sciences and Professions

On July 8, 1949, Los Angeles informants reported that the Hollywood Council of the Arts, Sciences and Professions (referred to hereafter as the HCASP) was becoming increasingly more important as the principal organization through which the cultural elements of the Communist Party in Hollywood were working, and that the general activities of this organization were under the control of such individuals as John Howard Lawson, Herbert Biberman, Albert Malts and Paul Jarrico.

As of July, 1949, the principal activity of the HCASP was directed toward the defense of the "Hollywood Ten," and in addition this organization was directing its activities toward four major campaigns, as follows:

- (1) The filing of an antitrust suit by the "Hollywood Ten" against the film industry;
- (2) Trying to offset the fact that the United States Circuit Court of Appeals had sustained the contempt conviction of the "Hollywood Ten";
- (3) Obtaining support for the "Bill of Rights Conference" which was held in New York City in July, 1949;
- (4) The instituting of a campaign against the Attorney General and the Bureau.

Twentieth Century-Fox purchased "The Journey of Simon McKeever," by Albert Malts (one of the "Hollywood Ten") for the sum of \$35,000, and then announced that the book would be "shelved" and not made into a picture. The HCASP thereupon began a publicity campaign against the studio and its "shelving" of the book and started a campaign of letter writing in protest of this action. The HCASP sponsored a protest rally on May 25, 1949 using the meeting to protest against the alleged "black list policy" of the various studios and the Motion Picture Producers Association. In addition, the rally was used to raise funds for the defense of the "Hollywood Ten" and the program included a dramatization of "The Journey of Simon McKeever."

Los Angeles informants [redacted] and [redacted] in June, 1949 furnished information indicating that Biberman and Lawson considered as a major current issue the publicity regarding certain film figures which appeared as a result of the reports introduced in the Judith Coplon trial. Biberman

GHS:scatterday:edd

3

drew up a rough draft statement for the HCASP, which statement was disapproved by Lawson. The Eiberman draft charged the Bureau with the "deliberate planting of a wholesale smear" against the distinguished citizens of Hollywood. After a discussion of the proposed resolution with Lawson and Ring Lardner, Jr., Eiberman re-drafted his statement which charged in part, "The coincident Red-baiting of Hollywood by the FBI, the result of a deliberate plant for use in a deliberate spy scare, must be denounced as a degradation of public service."

On August 5, 1949, the HCASP held a general membership meeting which was attended by Los Angeles informant [redacted]. At this meeting, David Robison, the new Executive Director of the HCASP, announced the Continental Congress for World Peace scheduled to be held in Mexico City on September 5-10, 1949, and that the HCASP would play a very prominent and important role in that Congress which was for the purpose of establishing permanent cultural relations in and out of the western hemisphere. Two resolutions were then presented and passed, one being a resolution protesting the appointment of former Attorney General Tom Clark to the Supreme Court, and the other against any loyalty oath being required of the faculty of the University of California. Following this, a report of the Nominations Committee was given and a statement was made indicating that ballots would be counted at the HCASP headquarters on September 26, 1949.

On October 12, 1949, Los Angeles informant [redacted] reported that as a result of the above-mentioned elections, Howard Koch, a screen writer, was elected Chairman and Fiba G. Willner was elected Treasurer. This latter individual has been identified as a Communist Party member.

As a further indication of the Communist influence within this organization, of the ten individuals elected as vice chairman five have been identified by reliable sources as having been affiliated with the Communist Party in Hollywood in the past. These five individuals are as follows: Gregory Ain; Albert Maltz; Sam Moore; Anne Revere; and, Dr. Stephen Fritchman. In addition, of the 68 members elected to the Executive Board, 30 have been identified by reliable informants as past or present Communist Party members, while among the remaining a large number are regarded by various sources as Communist suspects to varying degrees although no positive information to show actual Communist Party membership is available.

This same informant, [redacted] reported that the HCASP is divided into the following divisions: Architecture Division; Music Division; Film Division; Medical Division; Radio Division; Publicity Division; Womens Division; and, the Political Action Committee. Of

the 19 individuals identified by this source as members of the above divisions, eight have been identified as past or present Communist Party members.

On July 21, 1949, Los Angeles informant [redacted] reported that the HCASP was in the process of forming a Political Action Committee which was to be comprised of 11 individuals. It is interesting to note that 10 of the 11 members of the Political Action Committee have previously been identified as past or present members of the Communist Party.

Los Angeles informant [redacted] on October 12, 1949 reported that the HCASP had organized a Speakers Bureau for the purpose of furnishing speakers to various organizations principally in support of the "Hollywood Ten."

As previously mentioned, the HCASP has been extremely active in behalf of the "Hollywood Ten," and in this connection filed an amicus curiae brief with the Supreme Court in behalf of these individuals and in addition actively solicited the support of various individuals, organizations and unions to file similar briefs. [redacted]

On October 21, 1949, Philadelphia informant [redacted] reported that at that time the actual membership of the HCASP was estimated at 1,100 and was under the direction of David V. Robinson, the Executive Director, who has been identified as a member of the Communist Party in Hollywood in 1945.

Los Angeles informant [redacted] on January 3, 1950 reported that the financial condition of the HCASP was very poor and that a dinner was being planned for the purpose of raising funds.

During the latter part of October and the first week of November, 1949, this same informant learned that the HCASP was planning a "Send Off Rally" in behalf of members of the "Hollywood Ten" who were embarking on a nation-wide speaking tour. This rally was held on November 9, 1949 and was attended by an Agent of the Los Angeles Office who identified many of the individuals present at the send off rally, including Herbert Hiberman, Edward Dwytryk, Ring Lardner, Jr., and Lester Gals of the "Hollywood Ten," Gale Sondergaard, Edward Dwytryk, Howard Koch and Robert W. Kenny. [redacted]

On November 16-18, 1949, Los Angeles informant [redacted] reported that the NCASF had prepared a film strip and a radio play on behalf of the "Hollywood Ten." The script for these was written by Lester Pine, while a recording was made by Dave Ellis. An individual by the name of David Ellis was identified in 1947 as a member of the Communist Party, while Lester Pine was identified as a member of the Communist Party and the Communist Political Association in 1944 and 1945.

On November 28, 1949, Los Angeles informant [redacted] reported that the film strip and recording prepared by the NCASF had been entitled "It Happened to Hollywood." This informant described the film and recording as very effective propaganda in behalf of the "Hollywood Ten" and against the capitalist system. [redacted]

Actors Laboratory

Los Angeles source of information [redacted] a faculty member of the Actors Laboratory, on October 4-5, 1949 reported that the laboratory had undergone a considerable change, with the school being considerably reduced in size and having only 18 registered students as of October 5, 1949. Several of the school's buildings had been condemned by the City of Los Angeles as unsafe for school purposes and the school had therefore become forced to reduce the size of its student body. The source also reported that as of that time no students were attending the school under the GI Bill of Rights.

The Laboratory had leased a former night club in Los Angeles and was doing over the interior for the purpose of presenting plays, although this latter activity will be separate and apart from the Laboratory itself which will be devoted strictly to training young talent. However, the Laboratory will control the theater and the productions presented there. [redacted]

III.

Hollywood Council of the Arts, Sciences and Professions

The Hollywood Council of the Arts, Sciences and Professions (which is generally referred to as the Hollywood Arts, Sciences and Professions Council and as the ASF) continues to be the principal Communist front organization in the Hollywood cultural field. The activities of this organization have been principally centered around the issues of the Hydrogen Bomb, the Mundt Bill, the University of California loyalty oath, and the case of the "Hollywood Ten" with the most intensive activity being devoted to the case of the "Ten." Among the motion picture personalities who were active in this organization are Herbert Biberman, Albert Maltz and Howard Koch.

The activities of the Hollywood Council of the Arts, Sciences and Professions in behalf of the "Hollywood Ten" will be set forth in Section VI.

GHS: jgh

III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS
(June 24, 1950 to December 31, 1950)

American-Russian Institute (ARI)

The American-Russian Institute of Southern California has been cited by the Attorney General as within the purview of Executive Order 9835. Los Angeles informant [redacted] furnished a copy of a notice by this organization which was distributed at a meeting of the Hollywood Council of the Arts, Sciences and Professions held November 10, 1950, to protest the "Counterattack" publication "Red Channels." This notice announced a function of the ARI to be called "Workshop for Peace" at which the lecture and discussion would be led by Jay Leyda and John Hovingdon. Leyda, a motion picture writer, has been identified as a member of the Communist Party by Los Angeles informant [redacted] while Hovingdon has been identified as a Party member by Los Angeles informant [redacted].

Civil Rights Congress (CRC)

This group has been cited as within the purview of Executive Order 9835 by the Attorney General. Los Angeles informant [redacted] on November 13, 1950, reported that the Hollywood Council of the Arts, Sciences and Professions had requested the cooperation of the CRC in connection with the convention of the Hollywood Council of the Arts, Sciences and Professions. This latter organization requested advance notice of all CRC functions and meetings between November 13, 1950, and the convention date in order to pass out leaflets concerning the convention at such CRC meetings. [redacted]

Hollywood Council of the Arts, Sciences and Professions (HCASP)

Los Angeles informant [redacted] on June 7, 1950, learned while at the HCASP office that a new organization was being formed to carry on activities in behalf of the "Hollywood 10." At this time, the informant also learned that the HCASP had set up a defense budget for the "Hollywood 10" to be fixed at \$25,000. With regard to the new organization mentioned above, Los Angeles informant [redacted] on June 30, 1950, learned that the new organization was known as the Committee to Free the Hollywood 10 and that its offices had been established adjacent to those of the HCASP. [redacted]

Tolson _____
Ladd _____
Clegg _____
Glavin _____
Nichols _____
Tracy _____
Harbo _____
Belmont _____
Mohr _____
Tele. Room _____
Holloman _____
Gandy _____

4/6/52
HNY
221

Los Angeles informant [redacted] advised that the HCASP, together with the Independent Progressive Party, the Committee for a Democratic Far Eastern Policy and the Midtown Section of the Los Angeles County Communist Party, had scheduled a meeting to be held July 8, 1950, at the Park Manor, 607 South Western Avenue, Los Angeles, concerning the Korean situation.

Los Angeles informant [redacted] furnished a report of this meeting which was attended by a confidential source of Los Angeles informant [redacted]. This source advised that an announcement in the lobby by the meeting place indicated that the meeting was under the sponsorship of the HCASP, the Independent Progressive Party and the Committee for a Democratic Far Eastern Policy. No mention was made of Communist Party interest in the meeting. A leaflet was distributed to those in attendance entitled "Hands Off Korea" which was critical of the United States intervention in Korea, called for an end to the undeclared war, for the outlawing of atom and hydrogen bombs, and urged all peace-minded Americans to sign and circulate the Stockholm Peace Petitions.

One of the speakers at this meeting was Ruben Borough, who identified himself as representing the Independent Progressive Party. He urged those present not to be diverted from the subject of "world peace" by the Korean aggressions and demanded that all American troops and supplies be withdrawn from Korea immediately. He stated the Korean War is illegal and the United States had no right to interfere in Korea. He predicted that the United States would be defeated in Korea and other places and that the defeat would be assisted by the "democratic peace-loving people of the world who will come to the assistance of the Koreans in a few days." He further added that "we" will put our own President in the White House, one who would truly represent the progressive forces in the United States and the world. A resolution was presented and adopted without dissent calling for the defeat of the Mundt Bill.

One other principal speaker was Peter Hays, former editor of a Korean newspaper published in Los Angeles, whose address was generally to the effect that the South Koreans had started the war and were the real aggressors.

By way of identification, Borough has been repeatedly cited by the Tenney Committee as a sponsor of or otherwise affiliated with numerous organizations, while Hays has been identified by Los Angeles informant [redacted] as an active Korean Communist Party member.

Los Angeles informant [redacted] in the first part of July 1950 reported that the Film Division of the NCASP had recently made a short film called "Bombs Away" with actor Ken Harvey. This informant advised that the Peace Information Center in New York had requested a copy of this film to be sent to Czechoslovakia for entrance into a peace conference. Harvey is a radio and stage actor who has been active in the NCASP although he was not definitely known as a Party member.

Los Angeles informant [redacted] on August 4, 1950, identified from his own experience within the Communist Party certain officers of the NCASP as Communist Party members. These individuals are as follows: John Howard Lawson; Albert Maltz; Sam Moore; Tibb Willner; Sam Albert; Dr. Murray Abowitz; Edward Biberman; Herbert Biberman; Sonja Biberman; Howard Da Silva; Edward Dmytryk; Lou Harris; Paul Jarrico; Charles Katz; Melvin Levy; Michael Lindeman; Ben Margolis; Dorothy Parker; George Pepper; David Robison; Walde Salt; Adrian Scott; and Victor Shapiro.

On August 25, 1950, Los Angeles informant [redacted] reported that the NCASP claimed a membership at that time of 1200.

During August 1950, the NCASP widely advertized its sponsorship of "Operation: Peace" at an exhibition of contemporary art by 55 Southern California artists. The exhibit was to be dedicated to peace and included a series of symposiums on the evenings of August 10, August 17 and August 24, 1950. Among the guest speakers at these symposiums were to be Edward Biberman, Diamond Kim and Morris Carnovsky. These three individuals in the past have been identified as Communist Party members.

At the symposium on August 10, 1950, which was attended by an Agent of the Los Angeles Office, a showing was given of the film "Brotherhood of Man" which was written by Ring Lardner, Jr., one of the "Hollywood 10." Following this film, a speech was given by Frances Williams, who generally attacked discrimination against minority groups, the jailing of the "Hollywood 10," "thought control," the House Committee on Un-American Activities and the injustice of the decisions of the Supreme Court. Following her talk the film "The Hollywood 10" was shown, which film was produced by the Film Division of the NCASP. This picture runs approximately twenty minutes and combines family shots of each member of the "10" with certain of their writings, citations,

movie awards, etc., and also includes certain actual scenes of the hearings by the House Committee on Un-American Activities. It also includes a round table discussion among the members of the "Hollywood 10" in which they deal with "thought control," political prisoners, censorship of art, abridgement of civil rights, creeping Fascism and the drive against labor, loyalty oaths, black lists, etc. Edward Biberman also spoke at this meeting.

[redacted] reported his observations of the second symposium, held on August 17, 1950. He advised that the first speaker's discussion was in conjunction with black and white picture slides entitled "Who Wants War? Who Wants Peace?", which slides portrayed bloated capitalists, Wall Street control and imperialistic forces fighting the North Korean people's artists. This was followed by a second series of slides illustrating the artist's role as a soldier, pointing out that art was valuable as a form of thought transference because in backward countries the underprivileged masses are illiterate. The slides dealt principally with "Graphic Arts Workshop of Mexico." The slides pointed out the poor ragged half-starved peasants slaving in the fields and factories while the products of their labor were funneled into the greedy mouths of Mexican officials and Wall Street brokers disguised in the garb of Uncle Sam. From Wall Street a few pennies trickled back to the worker while truckloads of gold poured into the brokers' hands and money bags.

The series of slides concerning "Who Wants War? Who Wants Peace?" illustrated the Wall Street broker pouring sums of money into all parts of the world in a vain attempt to buy support. The American worker was symbolized by a farmer plowing a field, while bowed down by the weight of a huge cannon strapped on his back. The principal speaker at this meeting was Diamond Kim, previously identified, who spoke in support of North Korea.

[redacted] also attended the third symposium, on August 24, 1950, and he reported that this meeting was quite disorganized and the speakers obviously untrained, with the general theme being "I Am For Peace." [redacted]

On August 21, 1950, Los Angeles informant [redacted] reported that certain officials of the Independent Progressive Party believed it desirable to present as a Congressional candidate someone of prominence like Gale Sondergaard (Mrs. Herbert Biberman) or Margaret Maltz, also a wife of one of the "Hollywood 10." In this connection, the "Daily People's World" on September 22, 1950, announced that Mrs. Jeanne Cole, wife of Lester Cole, one of the

"Hollywood 10" would be the Independent Progressive Party candidate from the 15th Congressional District. On September 21, 1950, officials of the HCASP and the Independent Progressive Party conferred concerning a campaign manager for Cole. Six individuals were considered and each of them has in the past been identified as affiliated with the Communist Party. On October 10, 1950, [redacted] Independent Progressive Party revealed that [redacted] Sharp had been chosen as Mrs. Cole's campaign manager. In 1949, Sharp was identified by Los Angeles informant [redacted] as a member of the Communist Party.

Los Angeles informant [redacted] in September and October 1950 reported that the HCASP was devoting its principal efforts toward its planned convention in the latter part of 1950. It was planned that the convention would be divided into various panels concerning science, communications and arts. [redacted]

On October 25, 1950, Los Angeles informant [redacted] reported that the HCASP, through its Executive Director, Sarajo Lord, was cooperating with the American Committee for Protection of Foreign Born in connection with the arrest of two aliens in Los Angeles. Representatives of the American Committee for Protection of Foreign Born urged that the HCASP start a campaign of letters, telegrams, etc., to the President, Attorney General and the local immigration office protesting the arrest of such aliens. The American Committee for Protection of Foreign Born also contemplated a picket line in Los Angeles on October 26, 1950, for a two-hour period and on October 25, 1950, representatives of the HCASP were contacting its various divisions advising them of the picket line.

Los Angeles informant [redacted] advised that the HCASP convention was scheduled for December 2-3, 1950, and that the Nominations Committee prepared the slate of delegates under the leadership of Sonja Biberman, who has been identified as a Communist Party member. The informant reported that numerous Executive Board meetings had been held to prepare for the convention and it had been decided that the theme of the entire convention would be to continue the campaign to fight against thought control, censorship and the blacklisting of artists, scientists and other professions. [redacted]

During November 1950, [redacted] it was learned that the HCASP had completed a new film entitled "Speak Your Peace." This film generally attempts to

portray what the average individual can expect unless the atom bomb is outlawed and all nations settle down to peaceful collaboration. It is suggested that the only way this can be accomplished is to demand and work for peace. The principal character is based on a skit presented by the HCASP at several past functions. Briefly the pilot of a bomber carries out his assignment of dropping an atom bomb and returns toward home with his gasoline supply low. En route he meets an enemy aircraft and radios that pilot that there is no use returning home since the eastern hemisphere has been blasted from the map. The enemy pilot radios back merely "Wait until you try to find your own base in the western hemisphere."

The HCASP carried an advertisement in the November 1950 issue of "Daily Variety" announcing a protest meeting against the "Counterattack" publication "Red Channels." In this connection, the organization held a rally on November 10, 1950, at the Globe Theater in Hollywood, at which meeting the principal speakers were Waldo Salt, Dick Powell (not to be confused with the actor of the same name), Betsy Blair (Mrs. Gene Kelly), Gail Sondergaard and David Robison. Of these individuals, Salt, Sondergaard and Robison were members of the Executive Board of the HCASP who had been identified by Los Angeles informant [redacted] as having been members of the Communist Party.

Independent Progressive Party (IPP)

On November 8, 1950, Los Angeles informant [redacted] advised that Sadie Ornitz, wife of one of the "Hollywood 10," had a pamphlet which she desired to be distributed to all IPP members, and had called on the IPP for its membership list. A spokesman for the IPP advised her that it was the organization's policy not to give out its membership list but that if she would see that her material was delivered to the IPP office, it would be distributed. Los Angeles informant [redacted] has advised that the IPP in Los Angeles County is under the complete control of the Communist Party which sets its organizational goals, lays down its perspectives, organizes its forces and proposes its levels of organization and assigns its leadership.

Minute Women for Peace

Los Angeles informant [redacted] on July 11, 1950, advised that a new organization had been formed to be called Minute Women for Peace. This informant received a letter from the HCASP headquarters enclosing a pamphlet of the new organization, together

with a letter signed by Sylvia Blankfort as Chairman of the Minute Women for Peace. (Sylvia Blankfort has been identified as a member of the Communist Party). This material pointed out that war is closer than it has been in five years and that women can be a powerful voice in stopping it. The material called for the services and cooperation of individual women and women's auxiliaries, guilds and clubs in helping to achieve peace. Accompanying the material was a brochure outlining the program of the new organization as consisting of the collection of 250,000 signatures in Los Angeles County on ballots for peace, which ballots were addressed to the United Nations and contained the statement "Save the Peace by Outlawing War and the Atomic Bomb." These ballots were to be presented to the United Nations on August 6, 1950, the anniversary of the dropping of the bomb on Hiroshima, as proof of the deep desire of the American people for peace. The group was to supply ballot boxes in shopping areas, at religious and social gatherings, and wherever individuals would congregate. On September 5, 1950, it was learned that the telephone listing for this organization had been cancelled and it was apparently no longer in existence.

Political Prisoners Welfare Committee, aka Committee for the Welfare and Relief of Political Prisoners

[redacted] a confidential source of the Los Angeles Office, on October 10, 1950, advised that the above organization is a new group just getting started, and that Lillian Ripps was active in its formation. In 1947 Ripps was identified by Los Angeles informant [redacted] as an active member of the Communist Party who had been such a member for at least five years as of that time.

The aims of the organization are:

- (1) To provide welfare for the wives and children and husbands of political prisoners in case they are picked up by a law enforcement organization;
- (2) To provide homes and education for children in case parents are arrested as political prisoners;
- (3) To provide books and writing material for political prisoners presently in jail;

- (4) To establish rights for political prisoners in jail, (it was commented that political prisoners must be treated differently from ordinary criminals serving jail sentences);
- (5) To prevent political prisoners from doing hard labor; and
- (6) To put pressure on wardens of penitentiaries to enable political prisoners to receive books and other published material).

Theater Lab of the First Unitarian Church

Late in 1950 a press release of this group revealed it was under the direction of Margrit Roma, who was known to Los Angeles informant [redacted] in 1947 as a member of the Communist Party. Los Angeles informant [redacted] advised that certain literature of the Theater Lab was included in the mailings of material by the HCASP. This literature indicated the aim of the group was "to dramatize the meaning of the ideals which Unitarians believe and seek to practice.....justice, equality, brotherhood and freedom." The organization is composed of directors, actors, technicians, stage designers and workers, and the group rehearses three times weekly at the First Unitarian Church. [redacted]

The Unitarian Sunday Evening Club

Notices were received by an Agent of the Los Angeles Office from the First Unitarian Church in Los Angeles which stated that the Unitarian Sunday Evening Club had announced its schedule for its winter series. Among the speakers who were scheduled to appear were: Dorothy Tree, actress; Harry Hay, instructor at the Southern California Labor School; Ella Winter, author and journalist; and Guy Endore, motion picture writer. Los Angeles informant [redacted] has identified Tree, Winter and Endore as affiliated with the Communist Party within the experience and knowledge of this informant. Los Angeles informant [redacted] has identified Hay as a Communist Party member.

With regard to the First Unitarian Church, Los Angeles informant [redacted] has advised that the church is under the leadership of Dr. Stephen H. Fritchman, who was formerly in the Boston area. The informant has stated that of his own knowledge the church premises have been used on numerous occasions in the past by the local Communist Party for meetings and other functions. [redacted]